

INDUSTRIAL NATION

issue no 13

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INDUSTRIAL NATION



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anniversary issue
the early years:

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nitzer ebb
front 242
die warzau
<ogre> skinny puppy <cevin key>



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13 top u.s. industrial labels



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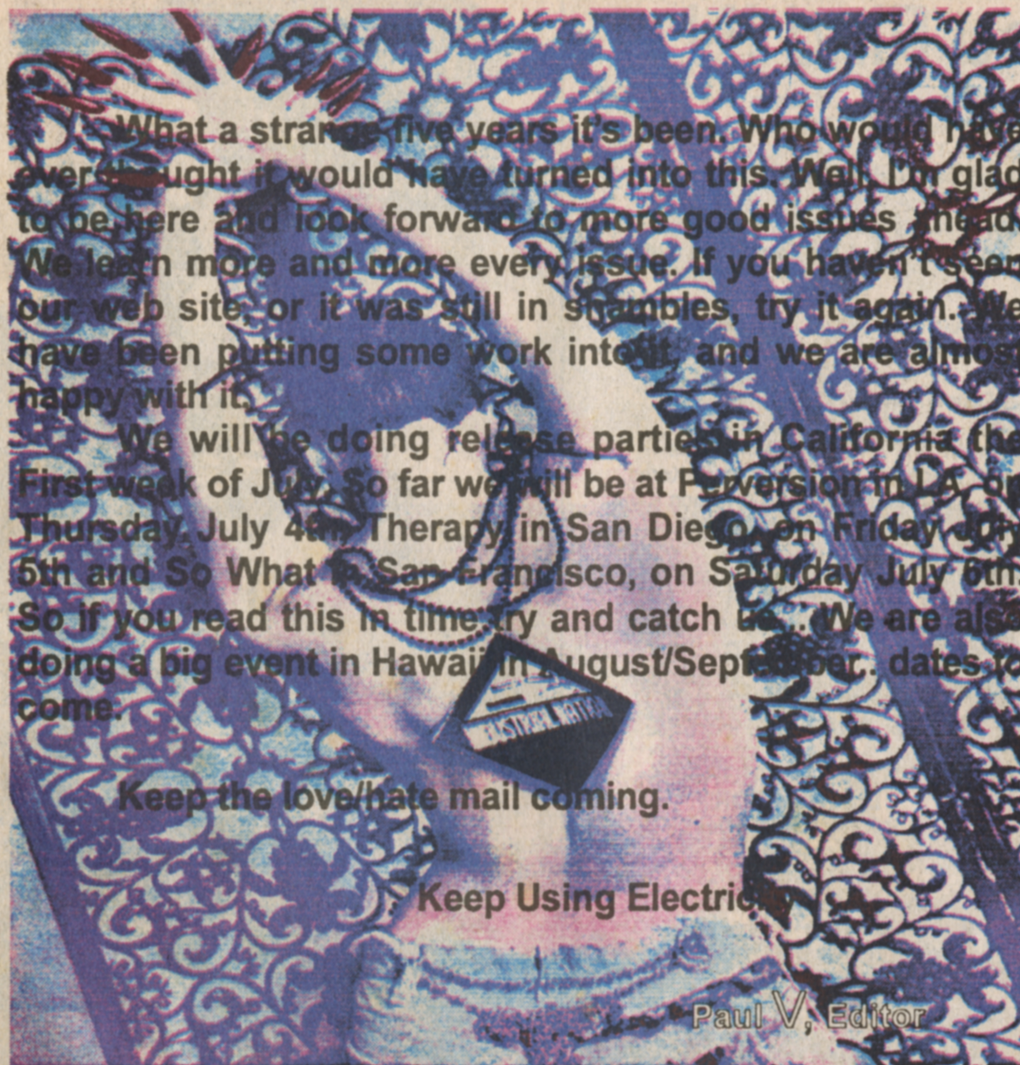
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What a strange five years it's been. Who would have ever thought it would have turned into this. Well, I'm glad to be here and look forward to more good issues ahead. We learn more and more every issue. If you haven't seen our web site, or it was still in shambles, try it again. We have been putting some work into it, and we are almost happy with it.

We will be doing release parties in California the first week of July. So far we will be at Perversion in L.A. on Thursday, July 4th, Therapy in San Diego, on Friday July 5th and So What in San Francisco, on Saturday July 6th. So if you read this in time, try and catch us... We are also doing a big event in Hawaii in August/September. dates to come.

Keep the love/hate mail coming.

Keep Using Electricity

Paul V, Editor

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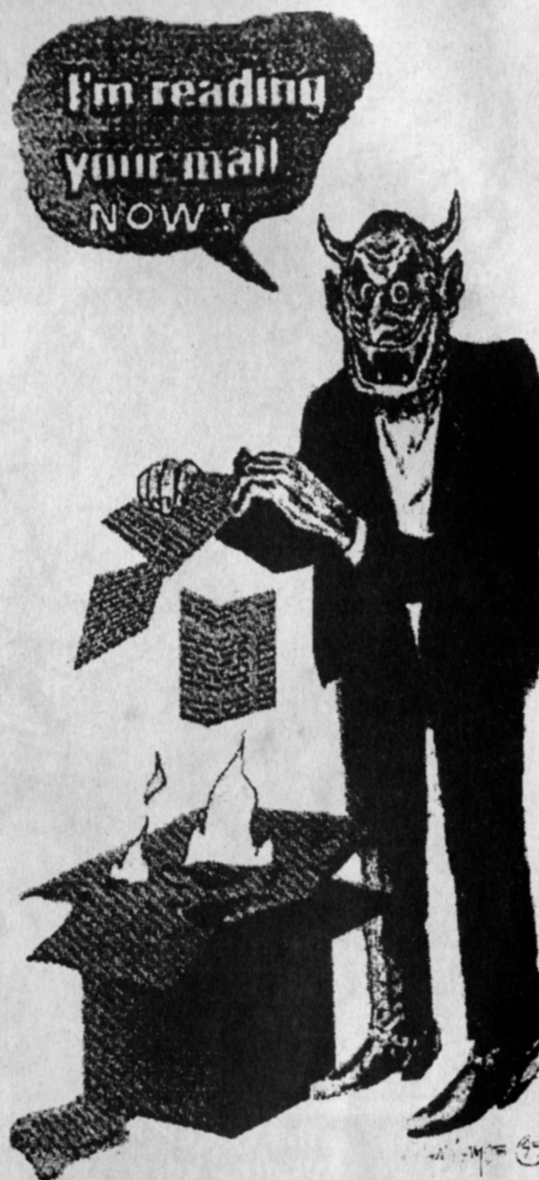
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Hey! Just wanted to thank you for putting out such a great INDUSTRIAL BIBLE!!!! I discovered you quite by accident while looking for that weak on the INDUSTRIAL scene rag, Alternative Press. It is great to know that there is a great resource of information on the scene such as your MAG!!! I am currently in negotiations with a gay leather bar to allow me to have my own night there. They asked me to come up with a concept so I did and it fuckin' blew 'em away!! My goal here is to get another audience interested in the INDUSTRIAL genre. This particular bar has got such a great setup!! It used to be a meat-packing plant in the bowels of New York City. They have these black oil drums all over the place set up as props!! They have also left the large INDUSTRIAL ovens intact and are going to do something cool with that very soon!! Anyway, it is not yet a complete done deal, I still need the approval of the other owners, but the president was quite impressed with my presentation and said it would go perfect on Thursday nights coinciding with a group of rubber fetishists that want a place to hang out and call their own on Thursday nights. This works out perfectly because the weekend crowd get really touchy with their music. I told the presi-

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dent and head DJ that INDUSTRIAL MUSIC provides the ultimate soundtrack for this underground gay scene. I mean what the hell do these people go home and listen to, the pet shop girls!??? DISCO IS DEAD!!! MAKE WAY FOR THE NEW MACHINE MASOCHISTS!! More later, Thanks again!

DJ Diesel....Penetrating the underground scene in NYC.contact: TERMINAL TERROR UNIT e-mail djdiezel99@aol.com

Dear sirs,

I don't know if you will print this in issue #13 or not, if you do, fine if not, I shall not get too upset. I have just finished reading issue #12, once again a tour de force of an issue! However, one thing that caught my eye my reading the letters was a missive from someone named Greg Powell who was defending so-called "Christian Industrial". Also there was letter from someone named "Orlando" who had a similar position, so, I felt compelled to e-mail you and express my opinions. In issue #11 Charles Shepherd came out against this so-called christian industrial by saying "Christian industrial is an oxymoron because Christianity equates with fear of indulgence" I personally agree with this statement. What attracted me to industrial music and the industrial subculture was the fact that here were people who had some of the same ideas as I did, here was music that expressed in no uncertain terms just about everything i had thought and felt about the world. Is there no escape from the accursed foulness of christianity? must it follow us everywhere? truly it is the tyranny of the majority, or to lift a quote from "pulp fiction" it is the "tyranny of evil men" This "orlando" said in their letter "is morality such a bad thing?" if you are referring to a christian concept of morality, then yes it is a very bad thing. "Orlando" goes on to say (among other things) "does industrialism offer any solution for the human condition?" well excuse me but



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are we not taking this just a little too seriously?....a laughable statement also made by "orlando" was "your publication ostensibly preaches political correctness" Industrialnation is hardly PC in my view and i'm sure in many other peoples as well....." Orlando" also goes on to say that most industrial acts "do not emit a positive vibration, they are simply reflecting the social decay in which they become another factor feeding the furnace of faithlessness" is "orlando" missing the point of a great deal of industrial music?...apparently so....this is another thing which attracted me to industrial, the lack of any sort of positive message. "Orlando closes saying, "The bloody bottom line is, are you part of the problem or the solution?" It would seem that "orlando" was a part of the problem. In closing I would like to say since I discovered your magazine (I started with issue#10) I have enjoyed every issue, and I certainly hope you do not give these so-called "christian industrial" acts any serious coverage. CGAL00@AOL.COM

To Whom It may Concern.

I picked up a copy of your magazine out of curiosity. It is not what I expected. I was expecting an ounce of insight and a pound of crap written in the usual "This is my fucking favorite band, and these guys suck" diction of

"Metal Edge", and "RIP" magazines. Thankfully, your magazine was not like that. The diction level was sophisticated and intelligent. And the interviews were very insightful. Personally, my favorite section is the extensive CD Review listing. The question I have is about the Milwaukee Industrial Scene. None of the local newspapers list gigs by style (rock, metal, etc) as a result I have no idea who Milwaukee's industrial bands are, if there are any. I would appreciate it if you could send me a list so I know who to watch for.

thanks,
davem
@csd.uwm.edu

IN,

In the last few issues I've found a disturbing reoccurring theme that I can't help but feel jeopardizes everything positive that Industrialnation stands for. Basically, get off the guitar-bashing bandwagon. Not all guitar oriented industrial bands are metal outfits with a sample here and there. Why attach a negative stigma to any band that puts the guitar out front in the mix? The synthesizer is only an instrument. Placing an emphasis on electronics and samples does not guarantee that good music will result. There are as many horrible keyboard oriented industrial recordings on the market today as guitar oriented. And considering how new guitar industrial is, it shouldn't be surprising that more than a few bad albums come out. Early electro had a TON of bad records. Give the form a chance to grow. Bands such as Pitch Shifter, Godflesh, and Fear Factory need your support, not condemnation.

Lorne Dixon
Phillipsburg, N.J.

Dear IN,

I'm writing in response to the scene report on Cleveland OH. in issue #12. Each time I read Eric's comments I find myself getting more and more angry. Not by what he told, but by the way he did it. Yes, the glory days of the Industrial scene in Northeastern Ohio are over, however this was the

most condescending and negative scene report I have ever read! How could anyone assume that every reader of IN has the exact same taste? First, he insists that no one would ever want to visit the Rock 'n Roll Hall of Fame. I haven't visited it yet but still haven't ruled it out. It's true the Industrial bands we listen to probably won't get inducted, but who cares!? Rock 'n Roll is still the godfather of everything that influenced Industrial and Ambient music. Just think, if we didn't have Black Sabbath, David Bowie, Brian Eno and Pink Floyd (just to name a few) Industrial and Ambient music wouldn't be the same. We didn't just wake up one day listening to Skinny Puppy. Rock 'n Roll existed long before Industrial, and even though some people are afraid to admit it, we listened to it.

I really hope that the readers of IN don't think that everyone here is a narrow minded cynic like Eric. The second subject of my anger upon reading the scene report was the way Eric decided to educate us on how to conduct ourselves and network a road trip. All he did was create a shitty format and confirm that no one in there right mind would ever want to visit Cleveland in fear of encountering a bunch of narrow minded snobs. As far as Eric's comment on the Gother than thou poseurs at Phantasy, and there are plenty of them, I'll save that for another time and another letter. Enough for now.

Erica Crawford
Akron, OH.

Dear Paul & IN,

I checked with the Belgium office to try to find some info on Boris Mikulic and In Sotto Voice and it turns out there is an interesting story behind his sudden disappearance. Boris, as you probably know from the subject matter of his records, was a strong believer in all of the ethnic cleansing and anti-government activities going on there.

Boris had stopped working on music and left Belgium in order to travel home and become involved with the war. At last check he was seen on the front lines gunning down innocents and helping rebels to blow up schools and other targeted public buildings. Rumor has it he was involved with some espionage and may have been captured by his enemies during a failed mission with the Borghes Na Daianan Resistance (they too used to record under the name Borghesia). Needless to say an interview may be difficult to arrange right now. This forces us to again postpone a new Mikulic release until all this mess can be sorted out. So when the smoke clears.... In the meantime.

Regards,
Reade White
Antler-Subway U.S.A.

Greetings from Lithuania,

I found your address and I decided to write to you. My name is Marijus and I'm a 23 year old man. I'm a fan of Alternative music like Industrial, Metal, H.C., Ambient, Gothic and various other bands. But in Lithuania very little information about well known bands in underground. I mean like Kong, G.G.F.M., F.L.A., Fudge Tunnel, Fear Factory, Chemlab, Bigod 20, etc.. Here are few good zines I like, Wounded (the best in Lithuania, about Industrial/ Metal/ Gothic/ Experimental music.), Brainstorm (about Death/ Doom/ Black Metal bands.), Edge of Time, Calmant, Horror Night. Other zines are shit. Excuse me for my bad English.

Thanx,
Marijus Satkuskas
Kedainiai, Lithuania

Hi Editor & Co.,

It's obvious that I'm living in the most idiotic country in the world. A mental case full of psychopaths with no way out in the nearest future. By the way, mass depression is a nice ground for making good music, but where is it? Fat stinkin' assholes and closed-minded stupid bitches together with a huge majority of those who can hardly be recognized as human beings for they've never thought that their minds are hopelessly poisoned by many obvious things, but they never understand that. Well, let there be Julio Iglesias. It's nothing impossible not to care of that. Living in the ruins of society is somewhat unpleasant. I hope you get it. New Democracy, Freedom, the right to express yourself are proclaimed but hardly really followed in this country well, I suppose in any country all of it doesn't exist in full meaning but here more than anywhere else.) Fighting? Who'll fight? For what and how? Our people use to fight what they don't know. Very unfortunately a new generation doesn't show any interest in changing things. 75% of young men are or want to be gangsters now (the best way of making money doing nothing.) 75% of girls are gangster's bitches, others listen to Julio Iglesias and chew their snivel. (?-ed.) If they'd been at least real gangsters, but they are just fuck-heads. Imagine gangsters joyfully listening to 2unltd. or screaming "come on come on" with childish voices at club techno dance parties wearing(at club party!? Red and green Valentino suits, oh my God!!) Let them be what they are, fucking idiots, terrific, ominous but true. Of course, not all of them are like above. I know some gansters who are really nice to speak with and who listen to things like Delirium or Morthond but they are one per 1000. Well, I'm moving to an end. So the main thing I want to tell you is that it's almost impossible to get any info about Industrial events on the globe. The situation with music is O.K. No problems with Death in June, Coil, or Leaetherstrip C.D.'s. We don't have anything like Namanax but I think they are not so common throughout everywhere. Plenty of Japanese stuff is quiet available, but an embarrassing lack of any information. There are some local bands, E.G. Toxic Waste, which call themselves Industrial Metal. (This abbreviation becomes very popular, bands use to have fearful names and garbage music.) But its just trash guys cutting their hair and wearing, No more Meat t-shirts.

So I must admit that IN#10 was the first Industrial issue I ever had. (and I'm into it for some six years.) Exclusive of Industrial Revolution book, which is kind of another thing. Honestly, I've enjoyed IN very much. It was nice to read interview with RHYS Fulber and an article about FLA was good enough too. (FLA and accompanying projects are my favorites in EBM-Teck-Electro direction.) But why Sprits in Sin? I understand different tastes etc., etc. So I'll let you have my opinion. Useless band, ultimate shit, maybe they are too young, but there's a good Russian saying: Stupid at 20; stupid forever, and yes, it fits these guys.

Now I'm going to ask you two questions, and they are the most important part of the letter. 1) Yes, I want to subscribe

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to IN very much, but it is impossible for me to pay with credit card or check. I have no bank account, it is common to Russian people. I'd like to have previous issues too. I've never reviewed anything before, but does it matter? I think it doesn't. So, I want to send you my own reviews of industrial albums. Is that possible? Sonic Reviews is one of the best and useful parts of contents for me, though I think they are not so objective (I like one he likes another). Having read a mentioning of Sandoz Project in Spheres review I bought "Intensely Radioactive" CD and, though I wanted for more, I didn't find it disappointing. So please try to answer my questions, at least the one about subscription.

Thanks for
your existence,

Alex L.

St. Petersburg,
Russia

Dear Paul & Staff,

Being a long time reader and having just read IN#11, I noticed a few readers took too seriously Stephen Fievet's musings from issue. #10. While I wasn't offended in the least by the article, I have to agree with the sentiment that it was written pretty adolescently. What I think Mr. Fievet needs to find is not the line between "good bad taste and bad bad taste" as David Oswald

argued, but the line between what is humorously Anti-PC and what is just plain shock value, which the world has seen enough of. Stephen's poor, apologetic sarcastic response to David only proves to me that he hasn't much evolved in his writing since the original articles publishing ---it's simply not funny in 1996.

Thanks,

David Lueder, Editor - In Hell but with
Hope

IN,

I must commend you on producing the best independent magazine relevant to the industrial movement. Your material is presented in a beautifully regulated manner. However, it is your raw delivery that puts you head and shoulders above your slicker contemporaries. With this in mind, I must bring an important issue to light. In issue. #11 I was very disturbed by Misty Dawn's review of Killing Floor. Since I do not wish to personally attack her I will try to keep this letter from getting unpleasant.

In her review she repeatedly bemoans her distaste for what she calls "political music". One quote in particular truly upsets me; "I don't know why I'm so turned off by politics in music, perhaps it is because I did my army jacket wearing-'The Clash' listening phase about oh 11 or 12 years ago." What kind of bullshit is that? Pardon me, but that sounds like being "political" to her was just a fashion statement. So Misty, you're old-school. But posing was never cool, no matter how long its been.

This is a trend I see constantly in the underground community. There are a lot of nouveau riche attitudes going around from ex-punks who've let a little success go to their heads. It isn't far off from being a yuppie in my opinion. Many of us out there don't have the money to go clubbing every week and buy pricey bondage gear, so we're stuck wearing army jackets and listening to old Dead Kennedys records. Sorry, an I too '80's for you? Didn't mean to give you a flashback, duuude.

Whether or not you want to admit it, all music is inherently political. Like any other art form it's a reflection of its time. Do you think its a coincidence that industrial music (along with very depressing grunge-pop) is flourishing during hard times? What I'm saying is, don't forget your roots. For some, anarchy, peace and freedom are lifetime commitments, not trends. You may be something special now but if you cleave yourself from your less fortunate siblings you aren't much better than the corporate swine who tyrannize this sad country.

a private in a private army,
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GABBER MOTHERFUCKER

By Waxe

IN: I've got a confession to make...I'm not all that familiar with your work. The only thing I've been exposed to by you has been a 7" on green vinyl.

LG: That's actually one of my least favorite things I have out.

IN: Well, I thought it was pretty experimental, and I didn't remember hearing any samples in it or anything stereotypically techno on it at all.

LG: The only thing really recognizable I used on that track was a 909 drum machine.

That's the only played out instrument I used on that track. Lots of distortion. It's one of my more weirder and harder tracks. I've always been drawn to the more harder techno. I usually work on the basis of grooves and hooks.

IN: I don't remember that 7" having much of a hook to it at all.

LG: Well...there are some tracks that have just one main sound, and that's what I work on. I hear some music that I think is really, really great for about two or three seconds, and the rest is bland. I like to make music that is that two second groove and turn it into a full track.

IN: To give you a little background on myself, I come from the old Skinny Puppy, Einstürzende Neubauten, SPK, Industrial weird kind of background. And as of late, I've gotten really tired of it. In my opinion, gabber/hardcore techno is the music of the future. No rock star attitudes.

LG: It's going to get bigger. It has to. Not that my goal is to make lots of money off of this, but damn, it needs more attention than it's getting.

IN: How hard is it or was it to get a distributor for your music?

LG: Not at all. Once record label people and a lot of other people hear the tempo, they are really into it. A lot of people have just never heard this stuff before. But once they hear it they're totally into it.

IN: That's my story. I hadn't heard it until I went to London and went to a club called VFM. Up until then, I hadn't heard anything quite that hard before, and I was really into seeing a club full of people dancing to music around 200 BPM!

LG: This is for Industrial Nation?

IN: Yeah, the majority of the people reading this will be in one of two camps, either your Ministry, Die Krupps guitarwank or your "oh-boy-can-these-guys-program" end like Project Pitchfork, Das Ich. I find hardcore techno to be the new industrial... reaching beyond the conventional limits of the scene. Do you consider what you do to be a new industrialist?

LG: No. I don't really come from that background at all. I mean, I don't dislike that stuff, but I just come from a more dance background. Here in Detroit, I just grew up listening to dance music, and to

me what I do is just a harder, more aggressive, and intense form of dance music. It moves me more than something like trance. I don't mean to disrespect people who make trance, though.

IN: OK, I will! There are some people out

Laura Grabb makes hardcore techno.

there doing some really mediocre stuff in trance.

LG: And some people are doing some really good trance stuff too. But mainly I find that now the only really Top 40 thing I can listen to is Madonna. I don't know why, but she's really the only mainstream artist I like. Can I ask how you got my phone number?

IN: Some guy in Ypsilanti gave it to me. He saw the obnoxious article I wrote in the last issue, and e-mailed me your phone number.

LG: Oh, yeah I think I know that guy. So, how did my name come up in your article if you haven't heard a lot of my stuff?

IN: Well, that table of the top thirteen or whatever came from the Praxis label's newsletter. I didn't write that list because I'm finding hardcore really hard to find out here.

LG: Yeah. It IS hard to find. Anywhere. It's a conspiracy.

IN: But not as much overseas I'm told. Have you been to Europe?

LG: No.

IN: Do you sell more records over there?

LG: I think that I do. Sometimes it's about equal with what I sell in the U.S. It's weird despite it being really hard to find, sometimes I'll have records that will outsell trance artists that I know. Where you are is my main audience. New York and L.A. kind of go for it, but my main audience is in the midwest, places like Wisconsin.

IN: If you could hire as many musicians as you wanted to create a Laura Grabb track live on stage could it be done?

LG: Well, maybe. I don't know how interesting that would be, or how good it would sound, I guess it could be done.

IN: Could it be done without computers?

LG: Without computers? No, I don't think so. I don't think that anyone would want to even try. There's no way you could repeat the sound of perfect drum repetition at that tempo for that long of a time. No. There's no way. I've never met anyone who would want to. I'll play a track for someone, and it will be not even 180-200 BPM, but more like 140 BPM trance, and they'll say, "People dance to music that fast? Really?" So, no, I don't think it could be done.

IN: It's music beyond what humans can do.

LG: Exactly. There is no way you could recreate hard techno on a live stage with live instruments and musicians.

IN: But doesn't that kind of make it hard for people to get into it if they can't play air guitar to the music?

LG: Well, it doesn't to me. I'm perfectly happy hearing a dance track, knowing that every single element of it cannot be reproduced by humans. I've been hearing dance music all my life, and I don't mind if I can't bring the music down to the level of the performer. I'm

out there to dance. Most of the music that I engineer out here for people is the same way. I work as a recording engineer here, and primarily work with a lot of local artists, and they feel the same way. They grab a simple two or three second groove, and turn it into a full track.

IN: So, as a recording engineer you've probably got a pretty sweet studio setup.

LG: Yeah. I help a lot of the rap acts in Detroit. There are a lot of rappers in Detroit. It pays the bills and allows me to make hardcore techno on the side.

IN: To make a standard mediocre techno track, what would you need?

LG: Well, to make a mediocre track, all you really need is a 303 and a 909, hook the two together and go. The Roland 303 is a really lazy instrument. There are so many places where the 303 shouldn't be, but it gets thrown in simply because it fits and fills a hole. But, sometimes that hole shouldn't be filled. The 303 is a really played out instrument.

IN: Do you own a 303?

LG: I used to. But, I ended up selling it, because I found that I was using it too much. It got too easy to just fall back on a 303 line, because it will always work. Right now, I'm more into the type of techno that isn't 303-based, and that's becoming increasingly harder to find.

IN: Is a lot of hardcore/gabber 303 based?

LG: Some of it is. And that's a credit to how versatile the 303 is. You can use it hardcore, or trance, or even industrial. You can use it in virtually anything, and it will sound OK.

IN: Yeah, even Ultramarine's lazy, slow, jazzy dance tracks mix a 303 with saxophones. Hey, what can you say to tell the average IndustrialNation reader that they should listen to hardcore techno and what you do?

LG: Damn. I don't know. Just check it out.

Laura Grabb is cool. The next time you find yourself in a dance/trance/house oriented record store, look for her name or her moniker Cipher.

DEATH RIDE 69

By Kiron

SCREAMING DOWN THE GRAVITY WELL

Los Angeles. Considered by some to be the ultimate wasteland. Although a desert in most places, within the screaming cauldron of hot air and burning metal, nature exists. It's an unlikely symbiosis of organic and inorganic. And, as anyone who has lived there will attest, the desert which was "made hospitable" in the earlier part of this century, Time and time again, wins the war over the constructed paradise. After all, within the last few years alone, Los Angeles has seen multiple major earthquakes, firestorms, droughts, floods, and landslides. Yet, out of this chaos has come one of the most influential cities in the world. So, it is extremely fitting that Deathride 69 should hail from LA. Like the city, Deathride has existed through significant experiences: line up changes, re-arrangements, and stylistic movements. Like the city as well, Deathride '69 has consistently been a hard-hitting and stylish fusion between the organic and the mechanized.

Fronted by highly acclaimed drummer, Linda Le Sabre (a.k.a Beatmistress), Deathride '69 dominates and redefines terrain other bands have only trudged lightly over at best. And like Los Angeles, from the maelstrom beauty becomes. Deathride's approach to songwriting is totally unlike their contemporaries. Where many industrial bands suffer the difficulties of transferring studio work to a live presentation, Deathride works mainly from live jamming, transferring on the spot chaos to studio interpretation.

With "Screaming Down the Gravity Well," released in June of this year on Fifth Column, Deathride '69 come back, harder than ever, from their long time hiatus. Now comprised of Linda, Mark Blasquez, and live additions Cosmic Otis (Nation A.D.) and George Sarah (Stereo-Taxic Device, THC) Deathride '69 is more terrifying than ever on stage and on tape. With Linda's vocals and drum prowess and Mark's digital submission (no pun intended), "Screaming Down the Gravity Well" could cause even Trent Reznor to think he had PMS.

As well as the new Deathride '69, Linda has recently supplied guest vocals and drums on songs by Pain Emission and Vampire Rodents, drummed on the last My Life With The Thrill Kill Kult tour, done her own tribal drumming project, performed as Beatmistress around town, and scored a both porn video and a McDonalds commercial (see the connection?). Needless to say, Linda is a busy girl. However, she took time out to speak about Deathride's return to the scene, and, of course, the number 69.

IN: Could you give a brief overview of Deathride's past?

Linda: Don Diego and I formed the band in 1987. We started out with a fill in guitar player named Dave. Then we recruited Rex who stuck around for a while. He has since re-emerged with his wife, Patrice, here in LA. They have a traditional industrial band called Regenerator. We occasionally had sit-ins live from Dave from Distorted Pony and John from Ethyl Meatplow, to jazz up the live show [insert here three or four different additions and/or subtractions]. Finally, at the time I was getting frustrate because I wanted to move into a harder, more industrial, style than we had been moving in. But, at the time, Buck, the bass player, was getting into more freaky, weird, long psychedelic jams. I was really overdoing that sort of thing. I wanted to do stuff that was more aggressive and harder and more focused. We just weren't seeing eye to eye. So I finally put it to rest for about a year and a half.

In the meantime, I did my own tribal drumming project called Beatmistress. That kept me busy. I still really wanted to continue on but I was having a hard time finding people to work with. Finally I hooked up with Mark. Not only did we hit it off but he is just an incredibly competent musician. He's just a programming whiz. I can deal with machines to a degree but the really detailed fine tuning gives me a headache. I always had the big raw ideas and he was really good at refining the details. He can play pretty much any instrument really well, which is pretty sickening! He has a feel for everything when we're programming. If I come up with a cool bass line on a keyboard he can actually pick up the bass and perform it. We don't have to bring in another bass player or a keyboard player when we're trying to get the ideas hashed out which really saves time.

IN: Was the first Deathride '69 show on the anniversary of Elvis' death? This

seems to have influenced "Elvis Christ" (DR'69's first LP)?

Linda: That was the truth and it had to be coincidental. We always had this joking Elvis fixation. We started playing up the joke and it sort of snowballed from there. That's why even on this new record we re-did "Elvis Christ" just for the fuck of it. We joke around about Elvis being more like the modern day Jesus.

IN: So, on the new album, obviously there's a great deal of organic drums. But with regards to the inorganic percussion, do you do the programming?
Linda: Mark and I work pretty closely together, but I really try to fine tune the drum parts. One important aspect of our sound that I really try hard to make happen is the slamming rhythms and variation so that no two songs are the same, rhythm-wise. I'm really big on cool rhythm and lots of accents. I played on about two thirds of the songs. What we did is go into the studio with basic drum loops and set up

the mics and I played as if I was playing along live. Live, I have a couple toms, I use them more as accents to kick in certain parts so they come in and out. But it serves to add a boost or another layer, gives it a little more of a raw, slightly human vibe. To me, the big attraction to industrial music was that the rhythm was so important. We tried to continue on with that idea in our stuff. Really just keepin' the rhythm big.

IN: How does live Deathride '69 affect the recorded counterpart?

Linda: We really come from a more live aspect. We played live far more than we have ever spent in studio. I know a lot of bands, especially in the industrial/electronic world, things come out of somebody's bedroom. That's great and all, but when it comes time for them to play live, they are really stiff, or they don't really know how to pull it off, or it's not convincing, or they're not playing anything at all. Our challenge was how to take all of the things we are doing live to the studio. Sometimes live, we will put on a slamming beat loop then just jam or ad lib on it. We come from that kind of "anything can happen" and improvising background. Our biggest challenge was, "well, should we actually make a song out of that jam or leave it for live?" Our biggest strength is that we are a band, not a project.

IN: How did you become involved with My Life With The Thrill Kill Kult?

Linda: Well, I met them through DJ Hothead, here in LA. I found out that Buzz, actually had moved out here. I ended up going to a barbecue there and keeping in touch with him a lot. So, of course I would call him up and tell him when I was playing. At the time I was doing a lot of Beatmistress shows. I really had no ulterior motives whatsoever. It never had remotely occurred to me that what I was doing would at all meshed with what they were doing. I just thought it would be cool if they came and hung out. Well, he actually did start coming out and really dug what I was doing. Last year, about

April, Buzz called me up [about doing the tour].

IN: I am curious about your drum set. How is it different than most drum

It's a lot of fun. We still occasionally use some black lights with a backdrop but we don't smear day glo paint on ourselves anymore. This stuff we're doing now is so high energy that it would just melt off us! Mark plays guitar on most of the songs. He occasionally switches over to a percussion pad. Sometimes on a jam he'll grab a keyboard and go off on it. I just scored some really cool lights that we're going to put behind us. But, I really try to instill some kind of action and a little bit of chaos, the feeling that at any moment things could totally fuck up! I'm not trying to make a perfect rendition [of the songs]. A lot of times drums are falling over, I'm dropping sticks, chords are getting unplugged,

sets?

Linda: Well, I play standing up. I also have it set up in reverse order. Most drummers have the snare on the left, smallest tom to biggest going left to right. Mine's set up the opposite way. I have two big floor

dancers are tripping over each other, beers are spilling... that kind of stuff. I love that part. I love careening through the song, shit's going crazy left and right.

IN: How do you feel about being a woman in industrial?

Linda: I just want to put this call out. I see all the girls at the clubs dancing. They are obviously into the music. They're at the

toms. I have the biggest, deepest, sounding drums I could get. I'm not really big on the high end percussion. It's funny because [while on the TKK tour] the roadies would be like, "How do you want this set up?" I'm like, "Look, just put this one here, and this one here..." I don't know, I just can't stand doing something the way it's always been done.

IN: What do current Deathride 69 live shows look like?

Linda: We've always been big on crazy live shows. We've always drawn really well because we always had crazy shit going on. Whether it was crazy weird junk on stage or backdrops or projections or dancers. Our theory has always been as long as you keep it entertaining, people who don't particularly like your music that much will stick around and watch the show. When you're one of maybe several bands playing, if you are entertaining to watch, who cares?

shows. I know a lot of them have talent. Look at the garage and alternative scene. Every other band has a girl. What the fuck is up [with industrial]? Where are all the female musicians? It's really shocking that there's so few girls involved in this.

IN: Any last comments?

Linda: I did want to say that when people listen to the CD, make sure to tune into the song "Super Hot Sister 69" so they get to hear my duet with Groovie Mann! That's our porno soundtrack-type song. People should tune into that one and, I don't know,



It's been a while since we've heard from them, but seemingly well worth the wait. With the new 1996 release from Meat Beat Manifesto, "Subliminal Sandwich", this two album set moves the

already innovative Meat Beat trademark sound into an even deeper groove, blending their complex rhythm structure, funkadelic bass lines and rap-style lyrics with a wash of vintage analog synthesis. IN got the rear chance to probe into the mindset of Jack Dangers about his sonic floods.

IN: The one question that's been burning in my mind is since the last album [Satyricon], what's caused your music to move in the direction it's going? It's seems to blend trance with the old school hard-edged industrial sound.

Jack: Well, if anything it is like going back to my roots. When I first got into music I listened to Cabaret Voltaire and Human League..their first two albums before they went pop, and I just wanted to bring some of that out in today's sort of pop thing with electronics and stuff like that.

IN: Yeah, I noticed that you've been using a lot of old school hip-hop loops and struc-

<http://www.brainwashed.com>

By Bowen Sanders

meat Beat MANIFESTO

ture. Are you pretty much still into the hip-hop scene?

Jack: Well, they're not really old school, they're all really new loops that I've found on really obscure records, so they're all new, but I wanted that same sound. Always been into that, that sort of synthetic loop, beat ridden, break beat stuff. I've always liked that, there's something surreal about it.

IN: Yeah, on Subliminal Sandwich, especially the second album, it's really deep, really trancy if you will. Another thing, the two albums seem to be conceptually different. Is there a difference in motivation between the two recordings?

Jack: Yeah, it was more like the recording techniques completely changed for the second one cause I got my hands on some make-shift equipment. And I wanted to improvise a lot more.

On the first record, it was like working something out on the sequencer similar style to Satyricon. And the second one I wanted to completely improvise bunches and bunches of stuff and hours and hours of like "Electric People", you know that track, that's edited down from six hours...

IN: Six hours?

Jack: Yeah, that song was six hours long, on different tapes so it was prepared over four days working with a bunch of different people, so we're getting a huge setup going in the studio recording synthesiz-



ers and effects, which takes four hours to get all ready, and then you just fly into it and record for an hour or two hours, and at the end of the day you edit it all John Cage style.

IN: There are quite a few people on this album.

Jack: Yeah, It was just like friends coming around, getting high and just looping things around. Definitely good fun. We'd have radios going through ring modulators on the synthesizers and there'd be random speech coming in and going out..

IN: Do you do that alot when you go in to produce somebody, like say EBN or BIGod20, or whoever you may be producing at the time?

Jack: No, there's usually a set kind of working condition. And it's usually down to a time restraint, you know, "we need this mixed in four days", or "we need a dub mix and a radio mix". With this stuff, it's just complete experimentation, no rules.. It was great.

IN: Is production a direction that you've been working on more than Meat Beat?

Jack: No, recently it's been more getting the live show together. The last work I did was with the Red Hot Blues Organization. I've done more benefit stuff lately, and compilations. So I'm not doing much remixing recently, just that I've done it awhile ago when those records came out in a batch. I've been getting my record label together at the moment.

IN: Are you still in touch or working with Consolidated?

Jack: Yeah, two of them are on the record. Phillip Steer and Mark Crystal, and they're still working on their record. I haven't actually been working on their record, cause I've been busy working with my own.

IN: I hear tell of a 'Veggie-Beat Manifesto' playing out in San Francisco. What's that all about?

Jack: Oh, that was a warm up show we did. We just actually got back from Europe. We did a bunch of



shows in Europe, and we did a warm up show about a month ago. Because it was a warm up show we didn't have any of our films or anything like that. We use a lot of improvisation live now, and we wanted to see how it would go, so rather than call it Meat Beat Manifesto, since the visuals weren't running and all, we called it something different. I suppose it was pretty obvious who it was anyway. People got a bit confused though, so I don't know if they knew who it was..

IN: Well, is that basically where your shows are going to be heading now, doing the more improvisational sets?

Jack: Yeah, that's what we did in Europe, and it went down better than any time we've toured over there, so we'll see what's it's like over here. It can't be the same tough. What we're doing is really weird. We're working with these jazz musicians from the bay area. John Wilson is playing guitar. Lynn Farmer is playing drums, and Mike Powell is playing samples and the next Meat Beat album we're going to work on it and record it together, and edit it all afterwards.

IN: Wow, is that already on the table?

Jack: Yeah, it's what we've talked about doing. It'll be out the first six months of next year. There won't be any four year gap or anything. We're back on the scene.

IN: What's the significance of the recycling symbol?

Jack: I think that's what sampling is. It's what I do every day when I turn the sampler on. Recycle something. You know I do it in real life as well, so it's a good symbol to fly around..

IN: Originally you were on Wax Trax!, then you were on Mute if I remember correctly, and now you're on Nothing. How did that come about?

Jack: I've just known Trent over the last few years. When we first came over, they supported us a few shows. About six months later they were this monster band and we were supporting them, which helped us and them. Well, maybe not them, but it helped us. And I did their remix of the Closer single.

IN: Where were you at as far as your head space going into the new album, as opposed to the last album? It seems there's been this gradual change from Armed Audio Warfare forward where things have been moving in a certain direction.

Jack: Yeah, that's usually down to time restraints. Like in 1989 I was totally broke, but there was this record label interested in putting my music out. I was at their beckoned call really. During Satyricon I wanted to spend a little more time on the



record, and then for this one, it was like, See you in a couple years, I'll give you a record in a couple years.

I wanted all the time I didn't get in the past to do a record. I didn't spend all that much time on it. I only spent ten months on it. But I wanted to get out the process of doing an album, tour, album, tour. That was the head space I was in, no time restraints.

IN: Take it

leisurely until it's done.

Jack: Well it wasn't leisurely, I worked every day on it. I just liked the fact that I wasn't working to a time limit.

IN: Yeah, with over 140 minutes of music coming out of it. That's a hell

of a lot of work.

IN: Now, the upcoming tour. Are you planning on coming over here too?

Jack: Yeah, definitely. But I'm not sure when, no one is. The record is not out yet, so we want to wait at least six weeks before any solid touring. We've got a show coming up in L.A. on the 21st. Do you know about that?

IN: No, I haven't heard about that

Jack: Yeah, it's called Organic, it's got a fuckin' amazing lineup: Massive Attack, Prodigy, Chemical Brothers, The Orb, Orbital, Leftfield, Underworld and Meat Beat Manifesto.

IN: Damn.

Jack: Yeah, beat that man. That's going to kick it all off over here for a whole type of different music. Send somebody out there, it's a big deal. Lots of people are talking about it. Lots of people in Europe are talking about it.

IN: I personally had a question. On Armed Audio Warfare there's a lot of screeching, almost Japanese-style noise going on, which seems to have been phased out. Is there a reason for that?

Jack: It's sort of like I want to do things differently. I don't know,

I'm thinking of doing some more of that stuff now, actually. Yeah, you know you I've been doing that stuff for years. Noise stuff, weird loops, tape loops, all that stuff. And I just wanted to get into something different, but at the moment I'm thinking of bringing some of that back, but with different beats.

IN: And of course, with a more advanced production style, which will also make it almost completely different.

Jack: Yeah, so I haven't completely forgotten it, not at all. And I always like to listen to music like that.

IN: Cool. Where do you pull your musical influence from?

Jack: Well, I buy a lot of old records. A lot of old Avante Garde records. Stockhausen and John Cage and that stuff is noisier than even the stuff that came out in the 80's and the 90's.

IN: Yeah. Especially stuff even like Glenn Branca.

Jack: Yeah, It's even noisier than

that though. And they were doing it back in the 50's and 60's. There's this piece by this composer Innis Xenakis, a Greek composer who did this piece of music in 1958 for the Brussels 1958 World Fair. The music starts off really sort of ambient, he

rhythms. The best stuff I've heard is by Plug, on Rising High. It's the guy from Wagon Christ if you've heard of them. They've got a really good sound. It's all sort of changing. All the music is changing.

IN: Yeah, i really like the direction that most of the music out there is seeming to go now. People are taking a little more time with their ideas instead of just going into the studio and firing out any kind of samples they have lying around.

Jack: I think what it is, is that for the last eight years, people have been inundated with sampling CD's of other peoples pretty boring record collections. So people are having

to go out to second hand record shops and buying really obscure records, in hopes of finding loops on there, and nine out of ten times you do. But, you also find these amazing records that are inspiring people to do different music. I think that's what's changed today's music. People being open. Labels are re-releasing CD's, and all this music is coming out again. People are going out and buying new CD's from old artists. All this post-modern stuff is coming to the hilt, to the end of the millenium. All this shit is just spiraling around and becoming more interesting.

IN: With the coming of the millenium, actually this brings together an interesting thought. In 20 years where will people be pulling their influences from? Will they be going back to even older stuff, or will they be going back to things like Meat Beat?

Jack: You never know.



called it electro-acoustic music, but we call it ambient now. It goes on for 18 minutes, and it's the noisiest thing I've ever heard in my life. It really is. For three minutes it's just complete sheer noise. I can't imagine what it was like through loud speakers in 1958. So, all that stuff has been done before. I like going back and finding the roots of it, rather than going and finding a Ministry record. I don't get inspired by a lot of modern music. The only thing that has inspired me recently is some of the Drum and Bass stuff coming out of Britain, it's the next step on jungle. Complicated rhythms. Chopped up strange rhythms with weird creepy samples. Cool cool stuff.

IN: Could you throw out a couple names on that?

Jack: Well, the best stuff that I've heard doing that...it's just exploded in Europe now...R&S records just put out a four album box set of stuff, and there's all these singles coming out each week. It's all really complex

(MEAT)
MANIFESTO

Now, now. You can't bitch about how badly the poetry section sucks if you haven't submitted anything. So I suggest that you shut your obnoxious mouth and send me some of the lamentations of your poor, sad, depressed soul. Quick and easy directions: 1. Get yourself an envelope. 2. Send a maximum of three poems at a time (please put your name on each page, as things do tend to get separated quite easily around here) to nanette, Industrial Nation/Thought Psychosis, 614 W. Belmont, Chicago, IL 60657-4529. 3. Send a self-addressed stamped envelope if you want your manuscripts back or any other sort of correspondence from us. Now get going before I become completely and utterly bored.

Rain pattered on the sand
Making tiny indentations
thousands
to be ignored
dipping formaldehyde
I sat on a dune
counting my blessings
smoking one
more
cigarette
Woe to me
for I have Murdered Many

—Renee Gardinier

THOUGHT PSYCHOSIS

Let's Be Honest She Said

Let's be honest she said
i said okay but since
i don't know the truth i
guess that means i can't lie
she'd never know the
difference anyway because
it was dark and i had
the covers over me she'd
never know the difference
anyway because she still
thinks i love her

—Daniel Slaten

A Meeting of Two Extremes

there's no sand here
only scissors
as we walk along this soul-stripped beach
our mutilated footsteps
bleed on burning metal
you bend and fall
like a marionette cut from its strings
my angel i'm sorry it hurts
I'll carry you
and drag you across these
little razors
which catch our skin
like sweaters on splintered wood
night forcing a charcoal hand between us
smearing our white faces with black soot
but you and i are together now
in this apocalyptic twilight
the wind shifts
from dragons breath to frigid hands
pulling our hair into loose knots
as we climb to the top
of an exhausted cliff
you press ice-kissed lips to my skin
cold as steel
metal on metal
we freeze
together at last
for one brief moment
then throw ourselves to the sea

—Elise Camitta

Flood

So familiar, oh—it's back again
Can't believe it arrived so soon
I'm forcing tears to flow
Because I don't know what else to do
Can't feel my hands, they're numb
Wish it would travel to my chest
Flood through my veins and lift this pain
That settles on me like a concrete floor.
So soon I feel the stains again
Seeping through, killing my insides
Turning black, falling away.
Don't even have memories to haunt me
Just reminders that nothing remains
—I have nothing, nothing
Friendship lost is friendship lost
Nothing built on an invisible ground
And I can't believe it's here so soon.

Saw the crack, but walked on anyway
Just like before, but lesson lost is lesson lost
And now the music flows through my head
Scraping my heart out by small threads
Reminding me why bittersweet is bittersweet
Thinking of unreturned letters
Thinking of the place you filled
The scar, ripped open, pouring out filth
Running down my body, like a flood
Feeling my throat constricting like I'm drowning
Can't even enjoy my intoxication
The loneliness already invading my soul
Already falling back into my hole
No light to lift me out
Can't see a way to find myself
Would rather lie still and feel the weight
Feel the soil and feel my flesh sinking...

And your face I'll hold in my memory
'Til my eyes are numb with seeing it
Again and again I'll cry blue tears
And I will hear your voice and feel your lips
And feel your fair skin until I feel sick
I want to be sick, but I can't
Not with your soul in my mind.

—Kim Hunt

Pandora's
Playground
The puppets dangle
in the night
Dark things sleep
and slither in attics
forgotten
The moth
becomes one with
hatred methane
flame

And spiders feast on innocent tonight
A dead rose garden, bramble with loss
Heads swollen with troubled dreams and cracking reality
Somewhere an angel's wings are burning
Corrupting fingers explore silken soft landscapes of purity
Shhh, it will be our little secret.
A madman walks the streets tonight
Rusting clockwork under social smile
The diabolical machine marches on
Crushed bones, broken faith, ruined lives
Fundamental lie is the mirror of vanity
Misfortune of truth as the looking glass shatters
Fortune resents there; no stranger to sorrow
Tattooed a name upon your head
Carved out with bitter tears
Bled for years
Ran cold from life loss
Cold and stone
Does he even remember you?
Suppress the pain and hide from the demons
Brutal truth is a patient killer, can not run forever
Made a contract for a new life
Made a murder out of your life
They say demons don't dream
But we know better
We are their playground

—Soloman M. Lamb

Mr. Mubbley peg and Winston



The unsung hero of Industrial music, John Elliot, is a most accessible fellow. He's enthusiastic and quite pleasant to talk with. The most entertaining and juicy parts of the following interview really did occur "off the record", and because I rather liked John, I won't be so unscrupulous as to print them. Let it be noted however, that although I cannot give you the dirt dished to me, the rest of the conversation I had with "Mr. Dessau" is just as insightful...and far more surprising. He is a hard man to get a hold of, so feel privileged to read this little piece. I was certainly privileged to write it.

DESSAU

by Misty Dawn

10 miles from Seymour, Indiana, which is kind of the "city" to where I grew up. He was older than me in high school. I played drums and he

IN: To start, let's talk about your Mausoleum release. "Suffer," "Spinning on My Head", "Kohl", "Sun 90", and "Party Zone" are previously unreleased tracks, right?

J: Yes. If you didn't know any of my stuff, you wouldn't even have known what they were.

IN: So these are things that were recorded before but were never put out on an EP?

J: Yeah. Basically what happened, in the Summer of '90, Paul Barker came down for a whole month, and he and I wrote a bunch of these songs. We recorded them thinking that they would be on our next record. But the label we were on just kind of ran out of money, and they had these tracks that they couldn't put out. At that point, "industrial", though I hate to say that word, wasn't that huge where someone would've said "Goddamn! Paul Barker! I'll take that!" Trent wasn't as big as he is now, so it wasn't like people were just jumping on it going, "Oh, we'll put that out!" Maybe the songs weren't the best songs, but I thought they were pretty good.

IN: "Suffer" is incredible.

J: So anyway, it came out when this label named Mausoleum, which was kind of a metal label, got a hold of the people who had the rights to my back catalog and said, "We'd like to put out some of Dessau's stuff and great! We can have some of these songs that never came out and put them out, too," so that was a plus. For Mausoleum to say "Hey, we'll take those, too."

IN: Is it weird to have a retrospective release?

J: Well yeah, because I don't feel like I have that kind of career. You know people say, "you've got a lot of stuff out, and you worked with Ministry some..."

IN: How old are you?

J: I'm 38.

IN: You're 38?

J: I'm only a couple of years older than Al, those guys are 36!

IN: Yeah, that's true.

J: I knew Al back in '81, so that'll really date me right there.

IN: That's pretty bizarre.

J: We're not as old as the Front 242 guys though.

IN: No, those guys are..

J: ...in their 40s..

IN: That's weird...really weird.

J: Well, you know Mick Jagger's 50 so I'm not that old.

IN: I was reading the paper, and the B-52's said they were almost 50. I couldn't believe that. Here's something interesting to talk about. Speaking of your past history, what about John Cougar Mellencamp?

J: Yeah, John Mellencamp. Where'd you find that out?

IN: I'm sneaky.

J: Well, where I grew up in Indiana is like

knew that, he was telling me "Don't go to college, come over here and live with me and the band and we're gonna make it and go to New York." That was in the mid-70s and I was like, "I don't want to do that, you're weird", but who knew? I'm not saying it's my kind of music, because his music is generic, but it's cool that he was kind of a guy that always said he was gonna make it, you know "watch this, I'm gonna make it."

IN: That's funny.

J: Yeah, isn't it weird?

IN: Yeah, it is weird.

J: He's a big family man now.

IN: You are too, aren't you?

J: I'm getting ready to have a kid in about a month. My first one. So how about that for a reality check?

IN: You're going to have a baby? Are you ready for that?

J: Yeah, I think I am. It should be a good reality check, we'll see. Could be a lot of fun. Maybe I'll get a roadie out of the deal. (both laugh)

IN: Make him your workhorse, huh?

J: Yeah, he can shuffle some CD's and hard drives around...changing fuses...gopher work.

IN: You're working on a recording now.

J: Yes, I'm writing now to start recording hopefully within a month or so. I'm itching to get in the studio and make it happen again. I'm gonna work with Van again of Die Warzau. Up at War Zone [now defunct-ed.] in Chicago.

IN: Oh cool. Speaking of whom you're working with...

J: You've got good questions, I like your questions.

IN: Norm Rau, he's listed as being Dessau with you, but he's not listed on the Fifth Column press release that I had. That may have been just a screw-up.

J: Yeah, he's kind of my silent partner, sometimes he doesn't play on the road, but he always plays in the studio and is a big part of the band. He says he doesn't like to tour as much, and I can't just say, "well I'm never writing a song with you again"



just because he doesn't want to get in the van and ride around the country for no money or what not. He works out good for the studio though.

IN: So it's you and he that do the writing?

J: Yeah, I do the lyric writing and pretty much the arranging, and he comes up with his guitar parts and some other hokey kind of things.

IN: The name that keeps coming up and intrigues me is Mike Orr.

J: Mike Orr used to play bass with me from '87 to '90.

IN: Yeah, his name's all over Mad Hog and some of the new Dessau.

J: On the Mausoleum one.

IN: Exactly.

J: So is Barry Nelson, who played with me four years ago. Both of those guys were kind of co-writing with me, and then they decided that they didn't want to play rock music anymore, and said "well we're not gonna be musicians anymore." That's interesting that people just decide they don't want to do music anymore.

IN: Really. So he's not doing anything anymore?

J: Some people just get to a point where they think "well, it's not fun like it was", or they don't want to take it to the next step or whatever. But they're great guys, and I'm still good friends with them. That's where Norm was able to pick up some of the slack there.

IN: But essentially, you're the core of the project?

J: Yes. I've had the project since '85. Then, I kind of just did it in the studio, kind of a Trent Reznor down-in-the-basement thing. I eventually was able to get with Mike and Barry, and actually form a live unit that played quite a bit. We went to Holland and toured. That was really cool, and part two or part three has kind of been working with Norm since '90. That's kind of evolved too, it's taken some twists and turns but it's been a good year. The Fifth Column release came out, and then the Mausoleum release came out.

IN: I think you're really going in a really positive direction.

J: Who knew after a few years we'd have two releases in a month. That's kind of impressive.

IN: After ten years. I almost see Dessau as a Pigface-type project. So many people...

J: I think on this last release, I was hoping people wouldn't take it like that, because it's just me, Mike, Barry, and Norm, and then obviously getting Paul and them in. It was easy for reviewers just to say who all was in what bands, who were playing on this, and not even mention a song title. Paul had a lot to do with it, and of course the Die Warzau guys, being that it's their studio. I was never thinking, "wow, if I get this guy and this guy and this guy..." I was hoping nobody would take it as a Pigface thing. No one really picked up on that and you did! You've got good questions. We toured with Pigface, so I was like "God, are people thinking..." That we're gonna show up with Paul Barker and then he stays around and plays with Pigface...



IN: Well, not so much Paul, I think he's been consistent with your projects and your career, but just reading some of the releases and picking up on the different names it just seems...I don't think you sound like Pigface. Don't get me wrong.

J: It's not like Pigface, because Mark doesn't sing or whoever comes in with the doesn't sing it. With my project, I'm still trying to sing the songs and write the words. Someone might help with the music. So maybe it's not like someone would say, "God, that sounds just like..."

IN: No.

J: ...because if Ogre's singing someone might say it sounds like Skinny Puppy, or when Trent sings "Suck", someone might say "Is this Nine Inch Nails?" I'm not dissin' Pigface but I don't want to turn into a project where... or take Nitzer Ebb. "Who are they gonna have next time?" I don't know, is it bad to say, "Well, I don't want anybody?" Are people gonna say "Well they were pretty good, what they had..." I don't know.

IN: So do you want to keep the music on your next EP more pared down?

J: Well, I think I need to make a harder record, a record that rocks a little harder...not anger..

IN: Harder? How much harder can you get? I'm scared of you! (laughs)

J: Maybe more like "Suffer", it's a kind of a rockin' song.

IN: What did you add to "Sun" that made it so much better? I can't quite pick it out.

J: Just more loops, more grooves, more dancy kinda groovy things. "Sun 90" is much more minimal. More synthesizers on "Sun".

IN: Why do you list "footwear by Converse" on your CD jackets?

J: Oh, good for you! Alright! That's an interesting story, because we have an endorsement with Converse. Growing up in Indiana, of course. I have on Chuck Taylors right now because they're the only shoes I think look cool, instead of those other shoes that are all "hip-hop" and what not. They look cool on somebody else, but if I put them on I feel like I've got like a brick on my foot. They're so big.

I put my Converse back on and they're all light, and black, and they're kinda corny-like. My sister says, "those things are so corny-looking!" Yeah, we got a thing with them, and they send us shoes. Not a big thing, but we definitely get some Chuck Taylors, and some of these suede ones. In exchange, they just want us to write them every six months some kinda fax or something saying that we use 'em live, or we send them a photo, they like to see the credits.

IN: How did you do that? That's bizarre.

J: The manager we had just did it, you know, we've got a thing with Gibson guitar too, and there's companies out there that let you borrow or give you some free-bee stuff in exchange for thinking that when you play live, you're gonna be using that stuff.

IN: Who's managing you now?

J: Actually, we're self-managed right now, we're looking for a manager, but

I don't know. Are managers good? We've had pretty good luck with managers, but I want to keep it in-house. Like Chemlab, they manage themselves.

IN: A lot of bands do. The people that I've come in contact with, who have managers, seem to lose a little bit of control and license. It's almost like having a nanny. You're probably doing a good thing then. I have to mention that your voice, on the phone, is nothing like what you expect it to be. I don't think you're using that much effect on your vocals on CD, are you?

J: No, it's just, when I sing I can get real growly and do a thing without being fake. When I sing, I'm not a Paul McCartney-type singer. Like the stuff that's angrier, maybe you're not really singing, it's freestyle, using vocals like an instrument. I've always liked that kind of thing.

IN: Like who?

J: Well, John Lennon for one. He could sing really pretty, but he had kind of a gruffy rock and roll voice. That's just off the top of my head though.

IN: I can see that. What about your "peers"?

J: Well I've always dug AI, you know, seeing him take it from synth-pop, although everybody blasts "With Sympathy" and stuff like that..."With Sympathy" is a great record. I guess it's Depeche Mode-ish, but I think it rocks a lot harder, it already had a decadent, weird edge.

IN: It's certainly weird.

J: People were saying it was just synth-fluff.

IN: No, I think anything AI does is weird.

J: I like AI, because he can really sing.

After a while, he got into that monotone kinda thing. I still think he's a great singer, I always have liked his stuff. I dig Ogre, even though I never layed on a bunch of distortion to say "ooh that's like Skinny Puppy". That's a good question about the vocals because I've had people had labels say "if your vocals were just a little more pop then you'd be the next this, or you'd be the next that."

IN: No, I think it's awesome.

J: I don't know, I know that Trent can sing choruses that are more sing-songy sometimes. I don't know if I have that, or if I could do that.

IN: If that's not within your vocal range, there's no point in trying to do that.

J: It's not like I'm going "wow, I have to do that or I can't do anything", but sometimes I'll hear a song like that and go "that's pretty cool."

IN: So what is your vision, what are you thinking when you're doing this?

J: Just to make good rock music that may be more accessible, but without somebody saying, "well they've lightened up". I guess I'm trying to make it harder without sounding like Tool or Pearl Jam or that kind of stuff. Just so the average person and go, "well these guys kinda rock. Before I thought it was all synthy-weird, now I think they kinda rock." That word "rock"... you see these guys and they're listening to something and they're rockin', and you think "What are they listening to", you know? And it'll be Nine Inch Nails. They think something about that rocks, where they're getting into it just like it's Def Leppard or Rolling Stones, or something more traditional.

IN: So you want to find a balance where you can appeal to maybe a little wider scope of an audience without cutting off, without alienating.

J: Yeah, I'm not gonna say, "I'm gonna write "Head Like a Hole Part 2" or whatever.

IN: Someone already did that anyway.

J: Oh...Oh yeah! I guess you're right! He (Trent) will do that on the next record, you watch. I'm not gonna do that, I don't even have Downward Spiral. I told that to someone that the other day and they couldn't believe it! If the artist's dream is to make really cool music that they're sure only they would like...then everybody likes it? Even though they will always end up saying "well, I didn't really want to sell a million records, I didn't want to tour arenas, I didn't want to do that! I was just hoping a few people would like it." I think it's kind of

cool to say something like that.

IN: I don't think many people honestly believe that.

J: Yeah, there's always small indie bands saying that when they get big.

IN: "Ooh, I got too big, oh no! Oh, please."

J: Yeah, I want other people to get it, but sometimes I want that kid who's never heard of these other bands to get into it. Because then I think "Well that's cool, he didn't come into it because 'this guy' played bass, and 'ooh it's done at War Zone, I got all the other War Zone stuff" It was like that when I was a kid, so I don't want to discount that. I mean you want the average guy that goes to Wal-Mart and picks up Metallica to get you, too.

IN: How did you choose the name Dessau?

J: For some stupid reasons. First of all, it wasn't "THE". Like all those bands in the 80s. That's one reason I liked Ministry, it wasn't "THE Ministry". It also had two "S"s so it was kind of like Kiss, and I like Kiss. I'm not gonna put any of those Storm Trooper "S"s or put "fuck" on a T-shirt, though. That's too easy. Another reason was that I knew people wouldn't be able to pronounce the name. They don't get the concept either. I've had people call me Mr. Dessau because they think that's my last name!

IN: That pretty cool! Like Morrissey.

J: Yeah people call it Dee-soo or Diesel or DASA like NASA..

IN: I did an internet search on Dessau and it came up as the German town, and something about a scientist discovering sunspots.

J: Give that to me, now.

IN: And I went "oh, the sun" and made this tacky connection. My husband and I were trying to decide if you realized that or not.

J: I never came across that before, I guess my next song will be "Sunburn part 2" or something.

IN: Or "Sunspots!" Where do you get your lyrics from?

J: Well, some of them are just little short stories inside themselves. "The Sun" is about the common man's struggle, looking at the sun at the end of the day, and thinking that it's one of the few constants in life. Some of the others are just like obscure stories so people can get their own interpretations. Isn't that another thing the artists say?

IN: Actually, the current trend is "I'm gonna pour out my eternal soul on this CD" and everybody's got a meaning behind every damn thing they say. I'm figuring that you're not like that, which makes your work unique.

J: Kind of obscure I guess, I'm not your typical artist that has all the rock posters all over the wall, I did that when I was a kid, but when you older and have a kid, it kinda changes your life. I feel like you get more focused. I think that my ears have gotten better as far as mixing. I can understand what I'm hearing better.

IN: Is that just your ears?

J: I know that sounds odd. I'm not like a dog where I could hear you blowing a whistle in North Carolina from here or whatever. The ears are just a channel to the brain. You can just focus better.

IN: So you have fun doing it, it's not like a stress or a drama for you?

J: Music is a blast. To just go in and do it and then step back and go "that's really cool, I like that." I hope it translates that way. It's not B-52's party music per se, but we try to put a lot of energy in it.

IN: There's a lot of energy in it. It's not a downer or anything like that. It's not threatening. Do you ever trip out and go, "Hey, I've known Al Jourgenson for ten years", do you ever do that?

J: Fifteen years, actually. Yeah, I do that. You know, it's cool to see him progress as a musician, because he had vision from day one, and was always focused on what he wanted to do. "Twitch" would never have been made if he hadn't done "With Sympathy" first and gotten on a major label. It's interesting to think that. I hope the new Ministry record hits it really big after seeing the Nails record go mega like it did.

IN: You said you're going back into the studio. So you won't be touring anytime soon?

J: Well, no, this is kind of our downtime to do this record. We already did the Pigface thing. Labels always say, "now you're getting right back out there, aren't ya?" And we're going "Yeah, but we got that record coming up" "Oh yeah..". The EP is just kind of an introduction, to be followed by an LP in the late spring/ early summer, and that's the schedule we're on. We're gonna hit it pretty hard. Hopefully in June we'll be able to tour. Headline, or get on a cool tour and open, and go around the world. As of this

article going to print, Dessau is working on booking their Summer '96 tour. I am too excited about booking them at Club Neo, which I manage, here in Fayetteville!!!



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"The first and foremost Industrial genre band to cross the state lines of North Carolina and actually become recognized"?!!?! The three members of Apparatus have a distinct Southern manner of conversation...quiet, surprised, yet flattered by their admirers, and Blake has that "educated Southern" smooth speaking voice that melts my butter. On stage, Apparatus is up to par with acts coming out of California like Babyland. (Wow....now THAT would be an incredible show!) They are charming to sit down with and watch. Their interaction with each other is brotherly and endearing. It is unique the way they un-selfconsciously rest their arms around the back of the couch, and around each other. The way they sit close and make fun, there is never a hint of tension. Not all Southern men carry NRA Member cards and thump their Bibles in their trailers while drinking whiskey. The boys of Apparatus quell these stereotypes with their wit, wisdom, and gentleness. That gentleness belies their presence musically, which is an avante-garde tour de force of Industrial/synth/guitar sound. Hmmm...maybe y'all need to start looking in this direction for some awesome talent and innovative music. If the guys ever tours your way, grant yourself a little Southern Comfort and intoxicate on Apparatus!

If you ever, ever get the chance to see Apparatus live...put your life on hold and go see them, whatever it takes. Hey, it's worth the price of admission just to see Blake wriggle around onstage in his underwear.

APPARATUS

IN: First of all, tell me who you are.

A: (Respectively) Dave Harris (engineer), Sid (guitarist), David (programming), and Blake (vocals)

Blake: I'm the only one that's done this before. (laughs)

IN: OK, tell me about the CD. First of all, I want to know where the samples came from on "Hell's Home."

Blake: Oh, that's from Twin Peaks. David's a pretty big David Lynch fan.

IN: Cool. What about "Cock Panther"?

Blake: Oh, that's a long story. See, we rehearse our music in a small town outside of Charlotte N.C., and one night these girls kept prank calling us. We eventually called them back, and I was doing all that "how big is your pussy?" stuff and acting like this big redneck just to get reactions out of them..

IN: Are you serious?

Blake: So we prank called them, and they prank called US again, so it was a total reverse.

Sid: The scary thing is that these girls were for real. They didn't know who we were, but they did allow us to record them. We told them "Call us back and we'll record it on the answering machine." "OK!" So they called us back and Blake's putting on all these different personae.

Blake: Yeah, like one of them was a gay guy. "My parents were so ashamed of me being gay that they moved me down here to straighten my ass out." They couldn't believe they were talking to a gay guy. Then I went into that super redneck guy again.

IN: Where did the term "cock panther" come from?

Blake: That came from when we were playing a showcase, and the camper that we d-



hear more from us. We sent him the tape and he talked about putting us on a compilation. Six months later, he wanted us to do an album. So he signed us.

IN: Tell me where your vocal influences come from.

Blake: That's hard to call. I listen to a lot of types of music. It's kind of a Depeche Mode thing, I wanted to sing, and not cover it all up much with distortion.

By Misty Dawn

rented had a CB. This guy kept getting on his CB and saying, "Breaker, breaker, this is Cock Panther," and he was talking like some gay trucker, so we had fun with that! (Laughs)

Sid: So basically, that whole song is just us fucking with other people.

Blake: What's gonna be funny is when those teenage girls get to be about 30, and stumble on one of our albums. (Laughs)

IN: That's hysterical. It's a great story. How long have you guys been together?

Blake: As a three-piece, about two years. Dave and I worked together about a year before that.

IN: Is this the first release? When did it come out?

Blake: Yeah, it's our first release, and it came out in August. We're on various compilations as well.

IN: Are you going to do anything for the "Shut Up Kitty II" CD?

Blake: Yes.

IN: How did you hook up with Chase (Re-Constriction Records)?

Blake: Actually, he read the review in Industrialnation of our demo tape, and one day he called us up and said he'd like to

tion. If you have a guy who can sing, you want to show it off. Yes, the solo album will be out next year. (laughs)

IN: If you could tour with any band, who would it be?

Sid: Well, it's kind of impossible now, but Skinny Puppy would have been nice...

Blake: I like 16 Volt a lot.

Sid: Yeah, they're not really a big band but we've talked to them on the phone, and they seem really cool. Any Re-Constriction band that would do a show with us would be nice! We were supposed to do something with Clay People, but that fell through.

IN: Where do you want to go with your music? What do you see happening?

Blake: It's hard to predict the future. What we would really like is to get started on our new release. We'll probably have to move to another label. Someone that can give us actual tour support, so we can get the word out on who we are and what we do. Not to say that we're unhappy with Chase, I mean he's done everything he can for us. We will always work with him no matter where we are. We may do another album with Re-Con. We're not really sure yet, but we have to keep our options open.

IN: What other labels are you looking at?

Blake: A lot of the labels are more side-

steps then steps up. Fifth Column Records is one that we're looking at.

IN: Really.

Blake: TVT talked to us, but we've heard so many horror stories throughout the industry. They get good bands and then sit on them. What's the point?

IN: Tell me about the fascination with David Lynch.

David: He's really visual; he's got lots of good stuff to sample.

IN: Which of his films did you like best?

David: Blue Velvet, I think.

Blake: David's kind enough to be our live sound man too. We had very much trouble trying to find a good live sound man. The problem with this part of the country (North Carolina) is that this kind of music isn't that common.

IN: Now, I have a bone to pick with you there. I think that the scene is just very untapped here. You'll find that there is a sprawling underground scene, but it's just so far underground.

Blake: I think that in this part of the country, a lot of people are pretentious. They're "too cool" to go check something out, just because it's different. You practically have to go bat them over the head to get them away from their televisions and into the clubs. People pay too much attention to MTV and VH1 and all these great Meccas that tell you how to think, how to feel, what to do, how to fuck, whatever. People that are into the scene are really into it. It's like all or nothing.

IN: Have you lived in Charlotte all of your life?

Blake: Actually I'm the only one that has. The others are from Virginia and Indiana, originally.

IN: So, what do you guys listen to when you're not playing or recording music?

Sid: Depends on what I'm in the mood for. I listen to a lot of Skinny Puppy, I relate to it well when I'm having trouble in my life. I also like a lot of ambient stuff, the Cure and the Cranes. I like the Pixies, and I can listen to early 80s stuff.

IN: Any other current industrial bands?

Blake: I like 16 Volt. A lot of good bands are on the Re-Con compilations. I like Nine Inch Nails, but then again, everybody does now. Even though he's really famous, you have to admit, Trent is a good writer. He's great at what he does, and no matter how popular he gets, you can't get past that. We went to the Bowie show.

IN: What do you do in your spare time?

Blake: Masturbate. (laughs) No, I do listen to a lot of Smiths.

IN: Are you wired?

Blake: Yeah, we've got an e-mail address, you can e-mail us. It's a southern BBS, we don't have AOL or anything. We do write back when we can.

IN: Do you want to tour?

Blake: Yeah, I think there's a lot more people out there who would like what we're doing.

IN: Do you read?

Blake: I go through different stages. I was into poetry for a while, I like Burroughs and Poe. Lately, I've gotten into horror fiction. Clive Barker is great. Sometimes I like real-ity stuff, but not right now.

IN: What's your favorite Clive Barker work?

Blake: The Books of Blood. As far as his movies, I feel sorry for him. Hellraiser is all right, but most of his movies suck.

IN: Have you ever been approached, or



would you consider doing soundtrack work, or anything like that?

Blake: We've had our songs used in a local movie before.

David: Yeah, we've thought about that, but we haven't really been approached to write music for someone's movie.

IN: What are you writing about in your lyrics?

Blake: I generally write about escape from your own inhibitions. Things that scare you. I try to break out of that a little bit. Then, I'll move into the sex vein, but I generally don't write about religion or politics. Everybody

has a right to feel whatever they feel. I don't God-bash. I do use a lot of imagery though, but I'm generally not knocking it or giving it a thumbs-up.

IN: Do you follow any kind of religious philosophy or the occult?

Blake: We're existentialists. Corporate white satanists! White devil...(laughs)

IN: Do you work? Do you ever wish you could just do nothing but music all the time?

Blake: Yeah, we all wish that, but we're so used to having day jobs that if we weren't working...

Sid: ...we might be enjoying life!

Blake: Yeah, and writing happy little fucking pop songs, I guess. But then we'd probably be set for life! (laughs)

IN: Since we're in that vein, what do you think of Tr

Reznor's transition from "Pretty Hate Machine," where he's just pissed at his girlfriend to "Downward Spiral," where he's this monster?

Blake: Well he's really wealthy now, but he seems to just be a really miserable person. If you've gone through serious trauma, no amount of money is going to take that away. I think he's the kind of person who can set it aside most of the time, and then when he secludes himself to write music, he can sort of tap into that trauma.

IN: Don't you think that people can just move on from that after a while?

Blake: Not everyone can do that. People deal with trauma in different ways, and I think his way of dealing with it is through music.

IN: How do you deal with it?

Blake: Music...and alcohol! (laughs)

IN: And masturbation, right? (all laugh)

Blake: Yeah. Nothing like a good toss-off in the morning. If you're in the shower, standing naked anyway, you might as well do something. Actually, I wrote that song "Baal" about masturbation. You know, "touch yourself for mental health.."

IN: Anything else?

Blake: We want to thank the other bands at Re-Con for treating us like part of the "team" instead of like competition. They told us stuff like, "Yeah, we know you're new, if we can help you out let us know." They're pretty supportive.

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RANDOM SAMPLES

by Todd Zachritz

Here again is the lowdown on some of the more experimental music that readers of IN would do well to look into. There's a lot of music out there that just isn't being heard. Often, the problem lies in distribution since many of these artists are releasing and promoting their music by themselves. Other times, their labels can't afford to send out hundreds of promos to radio or full-page color print ads to all the magazines. This column is to help in exposing some of these lesser-publicized releases to you, the fans and dedicated listeners. Obscure or not, here are some recent releases that I feel are worthy of your attention.

New Jersey's SMERSH have been a secret of sorts for most of their 10+ years in existence. Their cassette release, "Join The Radium Girl Fun Movement", shows their great, noisy, electro-beatbox experiments off quite nicely. It's just one predates even MEAT BEAT MANIFESTO in their mingling of heavy, heavy rhythms and surreal sampling. Quirky, imaginative, and I have to say it's about time for a CD release. Labels? (IMMP, POB 418, Princeton, NJ 08542 USA)

Another unsung group is STARS OF THE LID from Austin, Texas. Their CD, "Music from Nitrous Oxide" is an excellent ambient/drone album that will fit in well next to your SPACEMEN, 3/MAIN/LABRAD-FORD collection, if that's your sort of thing. Within these 76 minutes you'll find a countless array of detailed, subtle, and organic sounds that gently cascade to-and-fro in the mix. As hypnotic as ZOVIE FRANCE and as sweet as SPECTRUM, STARS OF THE LID are creating experimental music that's timeless and distantly beautiful. (Sedimental, POB 4144, Austin, TX 78765 USA)

I've written of the VOICE OF EYE/LIFE GARDER collaboration CD, "The Hungry Void Vol.1: Fire" before. Now Volume two, "Air", is out, and it's just as intense and atmospheric. These two groups utilize only handmade and traditional instruments to create very warm, passionate, and dark soundscapes. VOICE OF EYE'S simultaneous release of their "Transmigration" CD is along similar lines, and easily comparable to LUSTMORD's classic "Heresy" album, but perhaps more dynamic and evolved. Shifting, enveloping mists of amorphous audio terrain that's

challenging and beautiful in its stunning textures. (Cyclotron Industries, POB 66291, Houston, TX 77266 USA)

Similar, yet more electronic in nature is the collaboration between ROBERT RICH and BRIAN LUSTMORD, entitled "Stalker", appropriately. These veterans of the dark and light electronic/ambient scene, pool their talents to come up with an album of sinister soundscapes that put most of their "peers" to shame. With great subtlety and restraint they successfully paint a bleak picture of a mysterious and brave new world that you'll want to visit time and time again. (Hearts of Space, POB 31321, San Francisco, CA 94131 USA)

Moving into the harsher arena, there's the prolific noise-artist BACILLUS, who's released several cassettes of his agonizingly brutal feedback explorations. His recent titles, "Epidemic" and "Black Plague", (as well as a side project under the name of WOMB) have proven BACILLUS to be one of the most potent, scalding, corrosive, and damaged new artists working on the noise realm. It's the sound of your body expelling its own putrified organs just before death. Or something like that. (Clotted Meat Portioning, 2244 Murray Hill, Cleveland, OH 44106 USA)

Mason Jones has been a major figure in the developments of the post-industrial noise scene here in the states. His own personal musical vehicle, TRANCE, have a wonderful new CD called "Augury". This time, TRANCE veers off into what's been vaguely called "isolationist" territory, meaning it's basically a very dark, atmospheric, and filmic sort of ambience, comparable to the classically-based early work of COIL. Really, it's that food. (Charnel Music, POB 170277, San Francisco, CA 94117, USA)

BEN NEIL is a classically-trained composer, but his "Green Machine" CD isn't as highbrow of arty as that might imply. Here, he combines natural, organic sounds with electronic effects and his own "mutantrumpet", resulting in a rich stew of electro-ambient gurglings that really feel "green". Pleasant, unusual, and almost jazzy music, far removed from what's been passing for "ambient techno" these days. (Astralwerks/Caroline)

Sound painter PBK has been quite active for many years, producing some varied and very unique post-industrial sound-

work, both solo and in collaboration with other artists. His recent cassette, "Life-Sense Revoked", features some collaborations with vocalist JARBOE (of SWANS) as well as more of his amazing landscapes and noise sculptures. He has several other recent releases available as well, including "Listening To the World Vibrate" and the PBK/AMK collaborative effort, "Shifts in Strategy", all of which demonstrate his talent in creating otherworldly and abstracted electronic music. Write to him for a catalog of available releases. (PBK, POB 514, Swartz Creek, MI 48473 USA)

Finally, many of you are familiar with Mark Spybey's work with Cevin Key in DOWNLOAD, or his work with legendary UK soundscapeurs ZOVIE FRANCE. His solo project DEAD VOICES ON AIR is a continuation of his work with the ZOVIEs, mixing toys and other unconventional "instruments" with various electronic effects to create a jagged sort of organic cut and paste feel. Taking cues from ambient, tribal, musique concrete, and noise music, DVOA's newest CD, "Shap" presents a number of new textures and sounds that are much closer to the music of the now-defunct ZOVIE FRANCE than any of the other splinter groups like RAPOON or HORIZON 222. Unique music. (Invisible, POB 16008, Chicago, IL 60616 USA)

I hope this has kindled your interest in something and will encourage the support of uncompromising and experimental music like those mentioned above. If you have any comments or wish to send your music for review (either in this column or in my magazine, GODSEND), please write to me at the address below. If you wish to sample some of this music at a compilation, OF SOUND MIND. It contains mostly unreleased or exclusive tracks by sound artists like PSYCHOLAPSE, MERZBOW/ARTHUR POTTER, ROBERT RICH/AMOEB, THE BEAUTIFUL PEOPLE LTD (featuring JARBOE of SWANS), PBK, STEREOTAXIC DEVICE, ILLUSION OF SAFETY, KONSTRUKTIVISTS, VIDNA OBMANA, and TRANCE. It's just \$6 post-paid to anywhere in the world. Make payments to: Todd Zachritz, 1401 Fuquay Road, Evansville, IN 47715-6219 USA. Thanks for reading this and for all the encouraging comments I've received in response to this column.

THE SCENE REPORT

An all encompassing look at North America's cyber movement, excluding Maine.

Rather than hearing what everybody has to say about their hometowns and all that shit, I've decided to delete their reports and give you a surface level glance at the big picture. Before you start whining, keep in mind that I really don't care. Really. Cry away. I realize this column would have been more informative if I had actually been to some of the States I punished, or at least contacted a local scenester or read previous scene reports, but the more facts I stumbled upon, the more I had to compromise my jabs at the unfamiliar. If you take this a-b-or-c test, you'll see that my willful ignorance was right:

- a. An informed comment: *Rhode Island is now the home of a new cyberdance night called Communion.*
- b. A ruthless uninformed poke: *You're more likely to find a severed tongue inside a Twinkie or a crepe made from human skin, than locating a synthcore band in Rhode Island.*
- c. The truth: *I've never been anywhere near Rhode Island, so it's out of my critiquing jurisdiction.*

Now which would you rather read? Sorry Rhode Island, but the tongue wins, although c is also true.

In any case, after each band listed, I put their label in parenthesis, but if they're on a small label or have a self-released CD, I labeled them "sr". Some of the bands and clubs might not be operative, but I tried to be as current as possible. If you want a more in-depth look at each State, I suggest going back to last issue or holding your breath until the next one. Most of the bands listed are from the torture-tech school, rather than being Anne Rice-disciples, since that's what I'm more familiar with. My motivation for doing this column was to provide you with a geographic guide for locating your favorite and despised electrocore bands, as well as the labels who release their CD's. Because California has the most going on, we'll start down in the southern part and work our way all over the U.S.

San Diego might be limited in the band department, with only a handful of acts such as **Sweat Engine** (sr), **Cruciform**, **Fatal Blast Whip**, **Ichor** (**Danse Macabre**), and the m.i.a. **Pain Emission** (**COP Int'l**) competing for attention, but the club scene is alive and well. The three built for stomping dancehalls are **Therapy** (619 685 7550) on Fridays, **Room 13** on Sundays, and **Plastic** on Tuesdays, while the Nosferatu types are catered to by **Soil** (619 698 8276) on Thursdays. Out on Therapy's patio, Soil's dj Brandon spins the kind of gloomy stuff that will have **Acumen** fans thinking there are too many vampires and not enough stakes.

Providing dj fuel, there are a couple labels, such as **Steven Boswell's DIY Productions** (he does all of those cool **Mind/Body** compilations) and **Re-Constriction Records**. If **It Moves** is also part of Re-Constriction, in case you're looking for more compilations.

Stepping away from the dancefloor, Aaron Ripes has ventured beyond his **Torture Chamber** radio show on KSDT, to broadcasting a cable TV show called **Torture Television** focusing on the same type of music.

Don't be fooled by his **London After Midnight** T-shirt, he's actually a swell guy who interviews most of the cyber talent that passes through Southern California.

In terms of consuming, there are two stores that stock plenty of the good cyber/goth stuff. The first is **Off The Record** in Hillcrest, thanks to Mellanie, and the other is **Tower Records** in El Cajon, thanks to Therapy dj Brian Pollard.

If you need any more information on San Diego rivet-head happenings, check out **The Switchboard** (619 599 3325).

On the two hour trip to Los Angeles, you'll pass through **Hate Dept.**'s hometown of San Clemente. Seibold, the disher of hate, has been keeping himself busy by doing shows to promote **Omnipresent** (**Neurotic**), his second CD, as well as remixing songs for **Bol** and **Full Frequency**, two promising Southern Californian bands on Jeffrey Gonzales' **Gonzol** label.

Some publications floating around the LA area include the porno industry-meets-cyberpunk **Skintrade**, the black lunchbox-pandering **Ghastly**, and the all-inclusive **Fix**. **Nexus 6** seems to have dissipated...what's up McNelis, too

busy promoting **Cleopatra**?

Bandwise, there's a lot going on in LA and the surrounding neighborhood, especially with **Apolitiq**, **Idiot Stare** (sr), **DNA**, **Kaos Kontrol**, **Noise Level 9**, **29 Died** (**Orchard Music Group**), **Insight 23** (**Fifth Colvmn**), **Regenerator** (**Hyperium**), **Cybersmack**, **Collide** (**Re-Constriction**), **Spanking The Nun**, **Minus Sign**, **A Different Kind of Cop**, **Seven Streams**, **Death Industry**, **T.H.C.** (**Fifth Colvmn**), **Digital Neural Assault**, **Deathride '69** (**Fifth Colvmn**), **Drown** (ex-**Elektra**), **Pastlife**, **EXP**, **Saviour Machine**, **Think Tank** (ex-**Stereotaxic Device** singer), **Drain The Doves**, **The Deep Eynde**, **Wreckage**, **The Prophetess** (**Beltane/Cleopatra**), **Spahn Ranch** (**Cleopatra**), **Penal Colony** (**Cleopatra**), **Ice IX** (featuring Zeke from **Cleopatra**), **Media Overkill**, **London After Midnight** (**Apocalyptic Vision**), **Premature Ejaculation**, **Kittens For Christian**, **Yeht Mae** (**Zoth Ommog**...now on **Out of Line**), **Roz William's Christian Death** (**Cleopatra**), **Death Method** (he's been working more with **Uberzone**, his techno project), **Prime Mover**, **Mephisto Walz** (**Cleopatra**), **Carbon 12**, **The**

Piercing, **Gracious Shades** (**21st Circuitry**), **Pinch Point** (ex-**Contagion** members), **Kervorkian Death Cycle** (**Ras Dva**), **Babyland** (**Flipside**) and plenty more kicking out the synth jams.

Brian Perera's **Cleopatra Records** is nearby to scoop up any unsigned talent, while the close-at-hand **Dynamica/Noise** label sticks with their overseas roster. Rei handles a lot of **Dynamica's** promotion, but go easy on him because he's quite overworked. Although **SilpDisc** is at a formative stage, they're doing a decent job promoting **13 Mg.** (formerly called **Drag**), thanks to the animated and ambitious **Kristen Cotter** (watch out for her **Evil Empire**).

Possibly the best synth-&-snarl radio show in town is **Brian Albers' Seed of Chaos** broadcasted from **KXLU**, although the Claremont-based **KSPC** station, showcasing **Clever Hans'** impressive **Mechanotherapy** program, is a recommended outlet, as well.

If you want to do the grind, then **Kontrol Faktory** (818 303 4634) is the place to be, or you can sway to the beats pumped out by DJ Amanda over

at **Helter Skelter** (213 462 7442). An inside tip: if you find a club with DJ L. listed on the flyer, you know it's going to be an in-your-face cyber-pummeling fest.

Jogging further up the coast we run into the Santa Barbara-situated distributor known as **Etherhaus**, who is also in cahoots with the mood-&gloom-packed **Tess** label. Matt's the man with the ethereal plan at Etherhaus, so if you're looking for atmospheric music distribution, talk to him.

Before we move northward, we can't forget **In The Temple's** host Octavia, who spins a wicked mix on San Luis Obispo's **KCPR**. After Christmas she will be stepping away from the turntables and toward the word processor to work on **Outburn**, a new shadow-&samplebeat based publication.

San Jose, the last stop before SF, has a cyber club going down called **Backlash** at the Cactus Club (408 491 9300), in addition to some talented local bands like **God Dog** (sr), **Diatribes** (Re-Constriction), and **187 Calm**.

San Francisco and the surrounding Bay Area is one of the hot spots for electrocore occurrences. In the realm of labels, **COP International** is handling local acts like **Deathline International**, **Slave Unit** and **Battery**. Don Blanchard's **21st Circuitry** picked up **Scar Tissue** and still wields **Xorcist**, and **Silent/Furnace** is going through a management reconstruction phase. Michelle Anderson is also up in this neck of the woods doing freelance publicity, with a focus on **21st Circuitry**, **Decibel** and **Hate Dept.**, while Peter Stone's **Cyberden** is still the Internet goldmine for aggro info.

In addition to the aforementioned acts, the Bay Area scene and a few places nearby include **Switchblade Symphony** (Cleopatra), **Killing Floor** (Re-Constriction), **Gridlock**, **S.L.A.**, **Tinfed** (Primitich/Re-Constriction), **Good Courage** (Hard), **Six Sigma**, **Cervix**, **The Shroud**, **Sunshine Blind** (they relocated here from the East Coast), **Kill Sister Kill**, **Terminal**, **Seventh Curse**, **Adrenochrome**, **Allegory Chapel**, **Heavenside** (Primitich), **Circular Firing Squad**, **Smothered Hope**, **We Of Sound Mind**, **Ghostlikesun**, **Luxt** (sr), **Bleeding Stone** (sr), **Malign**, and **Grotus** (London).

If you're wondering where you can hear and see these bands, Damon books a lot of good talent at his cyberfactory **So What!** (415 431 3332), while dj Melting Girl deals out a good

deck of tunes at the **Death Guild** (415 495 6620), and Jackal paves the way at **Monastery** (415 431 3332). Lucretia, who spins at some of the aforementioned clubs and a few others, is another dj to watch.

A few of the decent publications in the neighborhood include **Permission** (aka **IN jr.**), Cupertino's sepulchral-spawned **Carpe Noctum**, and Sacramento's **Electrobeat** (which has now moved to Albany, NY).

The radio situation is a bit spread out, with Aaron Johnston wreaking havoc over at

Soleilmoon label.

A hop and a skip north lands us in Washington, the stomping grounds of **Kill Switch...Klick** (Cleopatra), **Noise Box** (Cleopatra), **Rorschach Test** (sr), **Contingence** (sr), **Christ Analogue** (Re-Constriction), **Tinty Music**, **Apocalypse Theatre**, **Black Atmosphere**, **Noxious Emotions** (sr), **Intonarumori**, **Faith and Disease**, **Tomorrow Land**, **Pinch**, **Journal of Trauma**, **SMP** (Re-Constriction), and **And Christ Wept** (Vuz). If you want to hear some of these artists, check

Skipping way back down to Arizona, we find more than sun-soaked slackers and **Machines of Loving Grace's** Sabino High yearbook photos. Bands like **N17** (sr), **Nihil** (sr), **Lycia** (Projekt), **Not Breathing**, **Spirits in Sin**, **Prophecy of the Hated**, **Vampire Rodents** (Re-Constriction), **Difference Engine** (sr), **Christus Christus**, **Godless**, and **Blame Aphrodite** are all slaving away on beat-making machines, while **The Fine Line** (520 882 4953) appeases the clubbers in Tucson.

Up in Tempe, **KUKQ's** Uncle Fryday attacks the airwaves with his **Industrial Waste** broadcast.

Speaking of good radio shows, Tommy T.'s **Cyber-Age Freeform** over at Albuquerque, NM's **KUNM** gets the job done. In addition to Tommy's band **Diverje** (SR), you can find **Index** (COP Int'l) residing in New Mexico.

The next state up is a page taken from Dante's *Inferno*. Yes, I'm talking about Colorado. Bands such as **Hell Camino**, **Statik Output**, **Society Burning** (Re-Constriction), **Monastery**, **Seraphim Shock**, **Fiction 8**, **Beyond Within** (Manifest) and **LD-50** are trying to make a difference, but good music in a lame place can't alter a lame scene. DJ Shadowboy, who spins at the **Wreckroom** beneath **Club 1082**, is one of Denver's better tourist attractions.

Wyoming is about as worthless as Idaho and Montana put together. Hell, if it wasn't for Omaha's **New Industrial Sounds** zine, I would have thrown in Nebraska, as well. Other than N.I.S., the only good thing that's come out of this state was the movie **Fargo**. Oh yeah, **Impact Merchandising** (800 435 0349) is also located in this cursed domain, so if you're a band or a label and you need shirts made, give Mike a call.

North and South Dakota....Next!

The only reason why Kansas hasn't been Whited-Out, is John Bergin's reluctance to move. Instead, he spends his time with his two musical projects, **Trust Obey** (Nothing) and **C17H19NO3** (Fifth Colvmn), in addition to plenty of grim post-apocalyptic artwork.

If you took the snow away from Antarctica, you'd have a scene as happening as Oklahoma's. Fortunately, the **Ikoon** club is around to add some life to this morgue.

Minnesota? We should export **Haloblack** (Fifth Colvmn) and **Stromkern**, and then use this place as a landfill. Okay, maybe that was a little harsh. In

Label Legend

Arts Industria [artsindust@skynet.net]
Cleopatra [http://www.hallucinet.com/cleopatra/]
COP International [COP@cyberden.com]
Decibel [http://execpc.com/decibel.html]
DIY Productions [diy@primus.com]
Dynamica/Noise

[http://www.fiu.edu:80/~wjones01/index4.html]
Earache [http://www.earache.com/]
Energy U.S. [energyrec@aol.com]
Fifth Colvmn [FifthColvmn@tunatnet.com]
Flipside [http://www.indieweb.com/flipside/]
Furnace/Silent [silent@sirius.com]
Gonzol [Gonzorcrds@aol.com]

Invisible [http://www.spontaneous.com/scol/invisible]
Metropolis [metropol@omni.voicenet.com]
Primitich [primitich@slip.net]

Re-Constriction [http://www.fiu.edu:80/~wjones01/recon.html]
21st Circuitry [http://www.hallucinet.com/cyberden/21st/]
Wax Trax!/TVT [adam@tvrecords.com]

KSCU in Santa Clara, and the cybergoddess Xta doing delightful damage during **Industrial Noise Control** at KDVS. There are actually plenty of other good shows and stations, but I'm not your **CMJ** guide.

Upon reaching Oregon, we discover that Dan Hinds' palatable **Plague** publication has gone from a tangible format to an Internet project. Hinds, however, is also working on a synthcore tribute to **Judas Priest**. That's odd, it isn't on Cleopatra...yet. Meanwhile, hidden in the woods of Myrtle Point, Josh Petker has been sporadically publishing the cyber-drenched pages of **Hortechk**. Catering to the more extreme appetites is **Eskhatos**, a zine that delves into the world of occult folk, experimental, dark ambient, and every other electronic permutation that for the most part starts beyond the edge of the dancefloor.

Oregon's music scene has such tasty treats as **Area 88**, **16 Volt** (Re-Constriction), **Mind Virus**, **Violet Arcana**, **Triple Point**, **Spine Folder**, **Thine Eyes**, and **RU-486**, in addition to being the home of the

out Paul Aleinikoff's **On The Edge** radio show on KNHC, or read Jo-Ann Greene's insightful column in **Pandemonium**.

Tacoma's Veronica J. Kirchoff has alternated the format and content of her **Levity** fanzine and renamed it **The Infamous Herr Fickelgruber's Freakzine**. It will be "targeted at the spiritually unbound and virtuously uninhibited, all manner of heathen and miscreant, and those individuals wishing to broaden their lewd and lascivious literary horizons."

Seattle has a few Puppy kennels for shaking your rump, such as the **Catwalk** (206 622 1863) with dj Peter, and **Hardwired** at the **Vogue** (206 443 0673) with dj Tech.

When a bear leaves behind a mangled carcass, it's the cyber equivalent to Alaska. **Bytet** (sr) and **Suture**, however, challenge the status quo with their synth-driven music, while Robert Anderson's **Ferus Tympanum** show on Kodiak's **KMXT** is the embodiment of the diamond-hidden-beneath-a-mound-of-excrement expression.

fact, DJ Panic at **Ground Zero** (612 378 5115) told me that even with the lame live scene, his main club night packs in over 500 kids every week. You can also tune into DJ Spiggy's radio show on Saturday nights at KQAL (507 457 5226), or the haunting mix provided by Danica during her **Delmonica Del Rio** broadcast over at KUMD in Duluth.

Node, a new cyber publication, popped up in Davenport, Iowa, while dj's Frontline and Krackhead are doing turntable tactics at occasional synthcore raves. Can you say "Two plane tickets to LA"?

Take a guess which state rhymes with shitpit? If you said Arkansas, you are correct, although we would have also accepted Kentucky. Trust me, it rhymes.

Texas makes up for some of the dead weight that surrounds them by showcasing **Skrew (Metal Blade)**, **Puncture (Century Media)**, **Course of Empire (Zoo)**, **Faction Fekler (Pendragon)**, **Evil Mothers (Invisible)**, **Ultraviolence** (not the one on Earache), **Necrofix**, **Audio Paradox**, **Jihad**, **Metallo & The Fixer (Metropolis)**, the two M&TF side-projects **Mainesthai** (Zoth Ommog) and **Benestrophe** (Ras Dva), and **Terminal 46** (previously known as **Auschwitz 46** (sr)).

There were probably more orphans crowbarred in the movie **The Bridges of Madison County** than there are notable electronic bands in the bog known as New Orleans. Fortunately, the Los Angeles-spawned **Ex-Voto** relocated to Louisiana, so this place can't be too bad for vampires. If you get cable TV, be sure to tune into **Off The Record**, a show broadcasted from New Orleans devoted to digital-dance terrorism.

In the world of gyration, I heard that **Cafe Istanbul** (504 944 4180) on Saturdays provides some good dancefloor tunes, while Joe Annaruma's **Lucky 13** organization (fax 504 891 8316) is out and about promoting live shows.

One state over is Mississippi, the home of WUMS. Other than the **Mechanical Pulse** radio show hosted by Patrick Dandenault, I would suggest heading back West or three

states North.

Indiana sounds like a good place to die, but Ken Holewczynski's **Arts Industria** label is instilling a little hope in the villagers of South Bend by working on a third compilation CD. In addition to exposing Indiana acts like **Manhole Vortex**, **Black Dahlia**, and **Rod Logic**, Ken has his own project called **Signal To Noise**. A few other rays of light are Megan James, a dj over at WHFB in Bloomington, who is making things happen on her show **The Succubus Mix**, and **Sonic Boom's Jester**, who is enlighten-

upon bands like **Fetish in the Sweatbox**, **Chamber**, **Assemblage 23**, **T.H.D.** (Cleopatra), **National Razor** (Scream), **Pummelicious** (formerly **Punchdrunk**), or even the **Pendragon** label who's responsible for releasing **Haujobb** domestically.

Boston baked beans are not the only scrumptious things in Massachusetts. Whenever I'm in town, I tune into **God Damn! Governed By Electronics**, a radio show on Medford's WMFO hosted by Randolph and Ashley. **Zia** (Fifth Colvmn), a band formed by for-

people wouldn't complain if everything from Virginia to Georgia was mowed down by a giant thresher, but a closer inspection would reveal a few folks worth salvaging.

In Virginia, there are two worthy, yet infrequent fanzines called **Infectious Substance** and **Terra Industria**, while **Shape Factor Movement**, **Shut Down** and **dRed** are the only bands I was able to dig up in this corpse of a State.

Georgia fares a little better with **Amelia** and **Forest's** fetish-meets-music **Blue Blood** publication, but I suspect they might be moving soon... maybe even to the West coast.

Bandwise, **Deity 5000**, **Tom Violence**, **ODK**, **Liers in Wait** (sr), and **Redrum** represent Atlanta, **Resistance** and **Radio:Tahiti** handle Athens, while **Vault.9** gets my vote for being the best thing in Savannah.

Atlanta houses some cool clubs like **Masquerade** (404 577 8178) on Wednesdays and the **Chamber**, but now there's a new place to stomp called **Narthex** (404 255 2232).

Oh yeah, before I forget, make sure that if you're a label, you're servicing Atlanta's freelance sweetheart **Katherine Yeske** (she writes for **Hits**, and plenty o' regionals).

As far as Carolina goes, **Tongue** seems to do the best job representing the South side, while **Sixtus V** and **Apparatus** (Re-Constriction) are handling the North end. In the realm of clubs, there two in Fayetteville. The larger of the two is **Neo** (910 484 7994), and then there's **Purgatory** (910 487 3228). Meanwhile, dj Steve Nichols rips the system at **Mythos** (704 375 8765) over in Charlotte.

At the base of the map is Florida, the home of **Sphere Lazza** (Cleopatra/Fifth Colvmn), **Non-Aggression Pact** (Re-Constriction), **Prophets of Nothing**, **Marilyn "King Diamond" Manson** (Nothing), **Fade II Gray**, the m.i.a. **Schnitt Acht** (Cheetah), **Klothes**, **Bureau of Control**, **Opiate Receptor**, **Tortured Animal**,

Publication Legend

- Carpe Noctem** [attn: Catia, PO Box 590, Cupertino, CA 95015]
CyberLogue [attn: Rik Millhouse, 34-43 Crescent St. Ste. 3-S, L.I.C., NY 11106]
Damn! [attn: Mick Hale, 5 Franklin Blvd., Somerset, NJ 08873]
Decadence [attn: Dave Ranford, 132 Landcaster St., Albany, NY 12210]
Dissonance [attn: Leif Hunneman, PO Box 1431, Burlington, VT 05402-1431]
Electrobeat [attn: Wayne Reddich, 1971 Western Ave. #187, Albany, NY 12204]
Eskhatos [PO Box 96, 1 Portland, OR 97207]
Fix [attn: Mike Patrick, 5660 S. Pickering, Whittier, CA 90601]
Ghastly [attn: Tara Bai, PO Box 3535, Hollywood, CA 90078]
Hortechk [attn: Josh Petker, 321 Railroad Ave., Myrtle Point, OR 97458]
Infectious Substance [attn: Rod Weaver, PO Box 1356, Herndon, VA 22070]
In Perpetual Motion [10405 Vernon Ave., Huntington Woods, MI 48070]
Interface [attn: Andy Waggoner, 6165 N. Winthrop #311, Chicago, IL 60660]
Iron Lung [attn: Oren Schmidt, 50 Diana's Trail, Roslyn, NY 11576]
Karen Woods [2501 N. Lincoln #302, Chicago, IL 60614]
Katherine Yeske [PO Box 78948, Atlanta, GA 30357]
Michael Mahan [218 W. Mt Pleasant Ave., Philadelphia, PA 19119]
New Industrial Sounds [attn: Chris Jagasits, 9830 Ruggles St., Omaha, NE 68134-3746]
Node [attn: Jeremy Dedic, 2253 Newberry, Davenport, IA 52804-4122]
Off The Record [attn: Shawn, 911 N. Hennessey St., New Orleans, LA 70119]
Outburn [attn: Octavia, PO Box 66119, LA, CA 90066-0119]
Pandemonium [attn: Jo-Ann Greene, 1655 SW 165th St., Seattle, WA 98166]
Permission [attn: Jayson Elliot, 1800 Market St. Ste.777, SF, CA 94102]
Plague [attn: Dan Hinds, PO Box 2038, Eugene, OR 97402]
Propaganda [attn: Fred Berger, PO Box 296, New Hyde Park, NY 11040]
Skin Trade [attn: Floyd Hardwick, PO Box 2583, Hollywood, CA 90078]
Sonic Boom [attn: Chris Christian, 3027 NW Overlook Dr. #935, Hillsboro, OR 97124]
Terra Industria [attn: Stephanie Bowser, PO Box 2127, Fairfax, VA 22031-2127]

ing the Internet community with his good to go on-line publication. Don't forget to get down to DJ Spectre at the **Razor** over at Lebanon's **The Fountain Room** (317 686 6010).

When you can't find what you're looking for, turn to Pennsylvania. Not only is Dave Heckman's **Metropolis** label/distribution company located there, but so are the two leading synthcore mail-order companies, **Digital Underground** and **Isolation Tank**. Michael Mahan, the cyber-czar of **Alternative Press** also resides in town.

Controlling all that you hear, at least for a couple hours, is Mr. Roper and his **Fuck I'm Dead** radio show on Philly's WKDU.

If you wander around Pennsylvania, you might stumble

mer **DDT** member Elaine Walker, is one of the few female-fronted aggro-tech projects in existence, but **Sleep Chamber** still packs their stage with plenty of leather-clad vixens. **E.B.N.** (TVT), **Out Out** (Metropolis), **Informatik** (sr/Metropolis), **You Shriek**, **Big Catholic Guilt** (sr), **Ciborium**, **Din_Fiv**, **Women of Sodom** (Castle Von Buhler), **Struktur**, **Fracture** (sr), and the microchip-happy **Institute of Technology** prow the city as well, so stay alert. Check out djs Chris and Mothra at **Man Ray** (617 864 0400) on Wednesdays and Fridays in Cambridge if you want to dance to some of these artists, or else you can head over to Medford for **Cyberwar** at **Mamakin's Playhouse** (617 536 2100).

On the surface, most

Allison With One (sr), and **Cleaner** (sr). If you want to hear any of these artists, the best source is **Theresa Milam's Dark Horizons** radio broadcast on WMNF.

Clubwise, **Danny Bled's** playlists are the blueprint of what's hip in the world of sample-&growl slathered goodies. You can check him out at **Nemesis** (305 768 9222) over in Sunrise, FL.

Alabama. We should deport **Ether Ring**, and then trade this dump for Vancouver. At least then we'd be able to claim **Numb** (Metropolis), **Frontline Assembly** (Offbeat), **The Fourth Man** (sr), **31337 Dub Destroyer**, **Download** (Offbeat/Nettwerk), **Econoline Crush**, **Waiting For God** (sr) and **Unit 187** (21st Circuitry) as part of the U.S. team.

Wax Trax! put Chicago on the map, but bands like **Acumen** (Fifth Column), **Everplastic** (a **Die Warzau** spin-off), **Droner**, **Denouement**, **Stabbing Westward** (Columbia), ex-Detroiters **The Final Cut** (Nettwerk/Fifth Column), **Hex80**, **Usherhouse** (Cleopatra), **Blue Eyed Christ** (Kk), **Colla Destra**, **13 Mg.** (SlipDisc), **Human Error**, **Rash**, **Mindfluxfuneral**, and **Facefail** (sr) are carrying on the torch. Of course, it helps that **Warzone** (Die Warzau's studio) and **Chicago Trax** are still staffed by **Critter**, **Fluffy**, **H. Beno**, **Jim Marcus**, and **Van Christie**, to name a few of the folks who took part in immortalizing a lot of Wax Trax!-related artists. Although it's difficult to nail down if the members of bands like **Ministry**, **Revolting Cocks**, **Thrill Kill Kult** and **Pigface** are still around town, but **TVT's Sister Machine Gun** and **KMFDM** are both situated here. One last note on the band tip: after hearing **Stella's** aesthetic backup vocal work with **Acumen**, **16 Volt**, and more, I'm anxiously awaiting her debut.

Some of the other cool Chicago sights include **Martin Atkins' Invisible Records**, the new **Projekt** office (including their **Darkwave Distribution** department), **Ed Talaski's Interzone** radio show on **WXAV**, **Chris Studebaker's** show at **WKDI**, **Interface** fanzine, **INDUSTRIAL NATION**, publicist and spokenword slinger **Nicole Blackman** (you might remember her from one of **KMFDM's** tours and their current album), and

freelance writer extraordinaire **Karen Woods**.

Two club staples in the Chi-town circuit are **Nocturna** at **Neo** (312 528 2622), with dj **Scary Lady Sarah** providing the beats and the gloom, and **Exit** (312 395 2700) with dj **Cykophuk**.

Michigan sports some quality synth soldiers, such as **Naked Lunch**, **Cult of Jester**, **Feeble Premonition**, **Batterie Acid**, **G.L.O.D.**, **Dual Conscience**, **Skeleton Key**, **Apraxia** (sr), **Lab Animals** (Offbeat), **Vatican**, and **Heavy Water Factory** (sr), but if you want to dance, check out **DJ Fist** at the **Warehouse Nightclub** (616 345 5200) in Kalamazoo.

In **Perpetual Motion**, a small fanzine in Huntington Woods, has joined the ranks in documenting the digital under-

focus more on music than produce. **Jagd Wild**, **Prophet Nicademus**, **Whirligig**, **Sin Machine** and **162** are also lingering around this State.

Some stores I recommend for tracking down the necessary cybercore releases include **Al Ritchie's Razor Room** (608 257 6501) over in Madison, and **Appleton Imports** in Appleton (ask for **Shane Krueger**, he'll take care of you).

If you want to get down to some technocore grooves, head over to the **Mad Planet** (414 263 4555) in Allis on Sundays to see **DJ Brian Case** at work, or you can hop around at the **Warehouse** (608 784 1422) on Fridays in Lacrosse.

Ah yes, finally we get to New York; a place where it's easier to find a band than a crack-whore (trust me, I've looked).

Nothing label, and **Com Four**, who is busy distributing **Paragoric** and **Dossier** releases.

Local zines worth checking out include everyone's favorite how-to-look-like-a-mime-and-still-get-girls **Propaganda**, and the less frequently seen **Iron Lung** and **Decadence**. **Rik Millhouse**, the perennial promoter and the pimp of benevolence, is working on **CyberLogue**, a trade publication that has a primitive layout, yet impressive focus. **Rik's** a good guy, so if he helps you out, let him know that you appreciate it. I keep forgetting to. Bad chase, no doughnut. Thanks **Rik**.

The NY radio scene sports some good spinners, like **Michael Weeks** over at **Saratoga Springs' WSPN**, **Dyami Bryant's Cyber Storm** at **WITR**, and **Eve Pogoda's Music Hut** on **Alfred's WALF**.

If you're looking for places to boogie, check out **The Warsaw Ballroom** at **Carringtons** (516 753 2040) over in Plainview, while the Borg punishes the dancefloor at the **Sci-Bar** (212 330 9162) in NYC under the club name **Sector 7**. **Albany's QE2** (518 434 2023) brings the noise courtesy of **Miss**

Erika's adherence to cutting edge quality, and **DJ Bent** takes no prisoners wherever he's at...check out the remix he did for **Think About Mutation** (Dynamica). The **Batcave**, located at cozy little **Downtime**, seems to be the hot spot for cyber functions, while over in Huntington, **DJ Bilian** works his aggro-magic at **Area 51** (516 797 7196).

New Jersey is no New York, but djs like **Mick Hale**, **Daryll Hell** and **Steve Singer** are comparable in the nightclub department. In addition to spinning, **Hale** publishes a zine called **Damn!** and is pushing the second CD by his band **Crocodile Shop** (Metropolis). **Hell** is promoting his own band **Abstinence** (Furnace) and is also the guy responsible for **Furnace's** roster. Over in **Cherry Hill**, **Singer** djs at **Sanctuary** (609 317 0669).

Among NJ's unsigned talent, **Black Metal Box** ranks near the top, alongside other locals like **The Lucifer Scale** (sr), **Test Infection**, **The Empire Hideous**, **TriAna** (sr), and **Altruistic Genocide**.

If you're a dj and you want to be serviced with the best technocore releases, try to join

Misc Legend

Chicago Trax [312 944 5599]

Com Four [attn: Hyla, 7 Durham Pl., Brooklyn, NY 11211]

Cyberden [http://www.hullucinet.com/cyberden]

Darkwave Distribution [attn: Padraic Ogl, PO Box 166155, Chicago, IL 60616]

Digital Underground [attn: Brendan, 526 S. Fifth St., Philadelphia, PA 19147]

Etherhaus [attn: Matt B., PO Box 206, Santa Barbara, CA 93102]

Formula Promotion [attn: Sioux Z., 225 Lafayette Ste. 603, NY, NY 10012]

Isolation Tank [PO Box 336, Jenkintown, PA 19046]

Progressive Dance Pool [attn: Ted Wrigley, 8 Mosswood Terrace, Maplewood, NJ 07040]

Torture Television [PO Box 927065, San Diego, CA 92192]

ground, so send them a letter.

Do you really want to hear about Missouri? Your only option for entertainment, other than giving head to a shotgun, is tuning into **St. Louis' KCFV** to hear **James Schuff's Rhythm of the Machines** radio broadcast. Oh yeah, **Tosche's Station** and **Gravity Kills** are also from this State. Maybe you've heard of them.

Wisconsin is bustling with activity, especially in the label department. **Rik Laciak's Ras Dva** and **Tom Muschitz' Decibel** have both been steadily increasing their respective catalogues, with **Decibel's** local signings including **Morpheus Sister**, **Oneroid Psychosis**, **Impact Test**, and their in-house band **Alien Faktor**, while **Ras Dva** has a more national roster. Some of **Decibel's** bands, however, have appeared on the **Ras Dva's** popular **There Is No Time** quadruple CD compilation. My favorite band from this hemisphere is **Pneumatic** (King Cast), although there are probably a bunch of witches and warlocks into **Kenosha's Electric Hellfire Club** (Cleopatra). **Shiverhead** is currently bagging groceries, but after an incredible track like **Enjoy The Violence**, he should

Some of the roving talent includes **Chemilab** (Fifth Column), **Virus 23** (sr), **Ipecac Loop** (Fifth Column), **Foetus** (Columbia), **Verge**, **Clay People** (Re-Constriction), **Carved Insane**, **Psycho Horror**, **Unsolicited Eulogy**, **Piece Machine**, **Uranium 235**, **ATD Convention** (Furnace), **Needulhed** (sr), **The Aggression**, **Argyle Park/Circle of Dust** (R.E.X.), **Area 39**, **Anarcoma**, **Torse**, **Android Lust**, **Skin Chamber** (Roadrunner), **The One**, and **Controlled Bleeding** (Dossier/Cleopatra).

NY sports a couple of cool labels worth checking out, such as **Energy**, who released NY's **Bile** and **Hanzel Und Gretyl**, and the grindcore-bloated **Earache**, who is responsible for importing **Godflesh**, **Ultraviolence** and **Scorn** (Scorn, however, is no longer on the label). Lastly, I would like to wish a fond farewell to **None of the Above**, who released the NY-based **Terminal Sect** (now on Metropolis), **Dystopia** and **Body Clock**, to name a few.

Two other notable organizations include **Formula Promotion**, who is in charge of promoting the material on **NIN's**

Ted Wrigley's **Progressive Dance Pool**. A pool is an organization that gets serviced by a lot of labels and in turn ships these releases to its members, with the occasional exclusive club single, etc. PDP's charts are featured in every issue of *Alternative Press*, so it's wise for labels to deal with this pool.

A couple carcasses away in Vermont, Leif, the host of WRUV's **Heavy Machinery** radio show, finally got out a new issue of **Dissonance**. **Syntax Error** and **Chainsaws And Children** are two of the local projects worth checking out.

I don't whose bright planning it was, but Fifth Colvmn doesn't deserve to be punished by being located in Washington DC. Fortunately, there are some decent clubs around to spin some of their stuff, such as **Club Heaven & Hell** (703) 522 4227 on Tuesdays with DJ Neal Keller, Thursday nights at **Tracks**, and Saturdays at the **Capitol Ballroom** with DJ "Mohawk" Adam. A few of the bands loitering around town include **Pygmy Children** (Cleopatra), **Secular Mechanism**, **Nightshade**, and **Black Chamber**.

If you stop into DC's **Tower** records, be sure to say "hi" to Kaija, their personable regional promotions director and rivethead supporter (she flew

over to Los Angeles just to check out **Insight 23** and **Christ Analoguel**).

Next on the map is a spot that we should build a wall around, turn into a penal colony, and then make a movie about it called **Escape From New Hampshire**.

Maryland doesn't offer much except for Baltimore's impressive sequencer-packed beat brigade known as **Under The Noise** (COP Int'l) and a band I know nothing about called **Space 11**. If you like UTM's sound, look into having George Hagegeorge produce you at his **Track-In-The-Box** studio (410) 235 6232).

Ohio might be covered in a black cloud thanks to **Dink (Capitol)**, but bands like **Martyr Colony** (sr), **...Of Skin & Saliva** (COP Int'l), **Acedia**, **Silicon Soul**, **Nine Inch Nails** (TVT/Nothing), **Graveyard Cafe**, **Wake** (Cleopatra), **Noisia**, **Pounce International** (Furnace), **State of Being** (sr), **The Evolution Control Committee**, **Thessalonian**, **Dope Gods** (sr), and **Pain Station** (Decibel) are effectively making it a place to be proud of.

Tennessee is the home of **The Machine In The Garden** and the previous stomping grounds of **Dessau** (Fifth Colvmn/Mausoleum). Judging

by the depraved scene, it's no surprise that Dessau's John Elliot currently resides over in Indiana. DJ Jill over at Memphis' **Fantasia** (901 725 1668), provides plenty of reasons to stomp during her **Temple of Chaos** night...if it's still around.

Proving that pineapples and fog machines can cohabitate, Honolulu, Hawaii serves up club **Propaganda** (808 534 5458). Courtney's djing prowess and his good taste in live electro acts makes Propaganda as fulfilling as a case of Macadamia nuts (which he sent me, by the way. Thanks again. I'll mention you in my scene report). In addition to the club, there's some worthwhile local talent like **Razed In Black** (Cleopatra) and **Pulse Legion**.

Although I can't pinpoint the location of the bands involved in the Christian cyber-&-goth movement, I can list their names: **Abstain**, **Aleixa** (sr), **Amazing Bone**, **Angst**, **Arbitrage**, **Blackhouse** (sr), **Blank Face**, **Chatterbox** (sr), **Coarse**, **Deitophobia** (sr), **Fear of Faith**, **Fell Venus** (sr), **Globalwavesystem** (sr), **Klank**, **Mortal** (sr), **Veer Chasm**, **Echo Death Trunk**, **Cybershadow** (sr), **Skindot** (sr), and **Under Midnight** (sr). Unfortunately, I'm unaware of how pious these artists are and how relevant their sound is to this column. Most of

these names I acquired from Carson Pierce, so look to him for more information. How come there isn't a Jewish cyber scene?

Well, that about wraps it up. In answer to your questions, yes, there are a lot of bands, clubs, and radio shows I didn't mention. If it will make you feel better, go get an 8 1/2 by 11 piece of paper, a good writing utensil, and make a list of all the information that I overlooked. Take your time. Are you done? Good. Now take that piece of paper, put it under your pillow, and dream about me laughing at how your insightful scene report got bumped for my naive ramblings.

Please email all feedback to gchase@UCSD.edu or snail mail it to IN. If the response is positive, I'll do this again next year, and if it's negative, well, you're probably from Kentucky. Hey, at least I didn't replace the Ot' with an Of. If you are from Kentucky, or any of the other States I decimated, let me know what's hip and I'll never say anything bad about your hometown again. Then again, if I didn't list it, maybe it doesn't exist. However, it's more likely that I just don't care. If you're a dj or a band that I haven't dealt with before, please contact me at 619 483 9292. Maybe next time, you'll make the cut.

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Design by Monica Richards

Doing an introductory paragraph on someone like Jean-Luc DeMeyer, the legendary voice behind Front 242, is probably the easiest job in the world. Aside from the few middle-America rednecks who buy IN while on vacation in LA, anyone who needs a detailed biography on the man is probably more in need of a napalm enema for the sake of mercy. This time around, the focus is on J.L.'s contribution to The Cyber-Tec Project, an epic tech-



no-edged industrial dance project he shares with musicians Ged Denton and Jonathan Sharp. At press-time the only release anyone can hope to find is the colossal "Cyber-Tec" EP available through Fifth Column Records here in America. As we'll come to find out though, that's not all we can look forward to. Extra special thanks go out to Michelle Anderson Promotion & Publicity in San Francisco for making this interview possible.

by Aaron Johnston

IN: What's next for Cyber-Tec?

DeMeyer: We will be recording our first album this year. Since the EP, Jonathan Sharp has left the project and Marc Heal from Cubanate has joined. His contributions will be just music and will also very different from what is on the EP as well as anything he has done with Cubanate. I like to use the term "Deep Industrial" to describe it because the LP will showcase a wide range of atmospheres from industrial to almost ambient. We have 14 songs complete with lyrics and music at the moment. The rough copies are extremely rich and dense, by far the most inspiring music I have ever worked on.

Though it's not recorded yet, I personally feel that this LP will be the best creation I have ever been involved with.

IN: Would you say that the more techno-ended 242 albums like "Fuck Up Evil" or "Evil Off" had any influence

over the Cyber-Tec EP?

DeMeyer: This is a very surprising question. Well, no, not at all! In fact, I didn't want to influence the music and production at all. I was only there when the original mixes were made and I let the musicians take their own direction. I did ask for a few minor adjustments

and the only demand I had was that there was no distortion on my voice. The Cyber-Tec material that was recorded for the EP could never match-up to the monster 242 studio. But, if you think the EP can compete with "Up Evil" and "Off," I take it as a compliment to all the people who were involved with the project.

IN: What's next for Front 242?

DeMeyer: We have no intentions of working together again in 1996 because we are all very satisfied with our side-projects at the moment. But, if we do get together, the four of us will be present.

IN: What else is on your plate these days?

DeMeyer: I'm working on 2 other projects next to the Cyber-Tec Project. The first is what I consider my real "new" band, Cobalt 60. It's a fast, hard

and melodic combination of techno rhythms and sampled guitars. I guess you could say it's somewhere between techno-Ramones and a sped-up Suicide. We are currently discussing things with several companies who have shown interest. This



CYBER-TEC PROJECT

project will involve Craig Leon (Producer for Suicide, Jesus Jones..etc.) and Marc Heal. The second is the next Birmingham 6 album for which I wrote lyrics and do vocals on a number of tracks. They did an excel-

lent job of remixing on the Cyber-Tec EP and are very active as remixers in general. It's good to see that they've finally been signed to the right companies (Cleopatra in America, Hard Records in Europe). I feel they have solid material and should rapidly become one of the most exiting new talents to emerge from the techno-industrial scene in quite a while. I also wrote 2 songs for TCHAK!, Richard 23's new project. One of the

Due to a printing error outside of Fifth Column Record's control, the sleeve of the Cyber-Tec EP listed no song-titles. So, here they are:

1. Let Your Body Die (Birmingham 6 "Convulsive Dance Mix")
2. Human (original mix by Cyber-Tec & Tim Woodward)
3. Cauterized (K-Nitrate EBM mix)
4. Let Your Body Die (original mix)
5. Radiance (original mix)
6. Let Your Body Die (Cubanate mix)
7. Cauterized (original mix)
8. Human (Machine Manitob "Centrifuge Mix")
9. Let Your Body Die (Television Overdose "Overdosed Mix")
10. Let Your Body Die (K-Nitrate "Body-Tech Mix")
11. Human (Matt Evans' "Anar Trance Mix")
12. Let Your Body Die (K-Nitrate "Allied Forces Mix")

tracks has incredible commercial potential, and with the right production, I can easily see it becoming an international hit single.

IN: So you feel pretty good even though 242 has



been put on pause?

DeMeyer: In fact, since 242 stopped, I've written more than 40 songs in the last 1 1/2 years! I've never been that busy in my life. It's immensely enjoyable to work without any pressure from record companies. I'm also very lucky to have met the people that I'm working with today.

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16 Volt vs Hate Dept

STERIL

By Kyron



In the recent past, the debate over the use of guitar in industrial has been heated. Termed coldwave, the American style of electronic/guitar hybrid has come under the criticism of practitioners of the European, exclusively electronic style, coined as electro. While both sides are hammering out their own with noted skill, in Germany a band has surfaced, fusing the hard punches of the guitar into electro purity.

While effectively neither coldwave nor electro, Steril is an addictive fusion of both styles, breaking the monotony of the exclusively inorganic with fervor, humor, and pervasive tongue-in-cheek cockiness that, to put it blatantly, is unlike anything else of its kind. Choosing to immortalize the topics of pillow talk, blind dates, egoism, and of course, sex, Steril does so, bringing the most unlikely element to electro, a heavy dose of the guitar. While many might consider this as sacrilege, Steril proven themselves adept practitioners and have a growing fan base to prove it.

As Steril's latest release, "Egoism" proves, electronics do meld smoothly with the organic. And as the success of tracks like "Overgod," and "Egoist



(On The Cross)" will attest, they are no strangers on the dance floor. Having been licensed on numerous compilations here in the States, as well as having two full length albums out on 21st Circuitry Records, Steril is gaining a fan base on both sides of the Atlantic of coldwave and electro fans alike. To paraphrase Blade Runner, it isn't anything the god of bio-mechanics wouldn't be proud of.

Due to time constraints and international calling difficulties, this interview with Steril was done by fax. Needless to say, English is a second language to these boys, and their music is as finely crafted as their accents are charming. Therefore, I have taken the liberty to substitute English words that, in some instances, were more appropriate. These have been indicated by brackets. Despite this, one can see that Steril, as a band, immensely enjoy the attention and have every intention of taking the American scene by force.

IN: What does the name Steril signify?

S: As we finished our first demo tape in 1989, we [had been] surprised about the dirty and trashy sound [of the recordings]. In fact [it was] monotone and sterile. So, you must know, we are guys who love to talk ironically. The first words our synti [unclear on what this word is-ed.] gasped, "Huh? That sounds fucking sterile." That's why we've chosen that name.

IN: What is Steril's background?

S: The members of Steril are Axel Tasler (electronic/ guitars), Jan Wilking (sampling/ electronic/ drums) and Mahne (vocals/ electronic). [Our] background [or intent -ed.] is to make music which isn't very present in Germany. We think there's no[t many] good German industrial band[s] but we love this kind of sound coming from America and mix it with the typical pure German electronics. On stage we play together with a death metal drummer because of



the great live feeling and action, which is important for us.

IN: What inspires your mix of Electro - generally electronically pure - and guitars?

S: On one side, we are influenced [by] old European bands like DAF, Front 242 [as well as] Sex Pistols, punk and the whole 80's pop [movement]. On the other side, [we are] hard influenced by [the] American Industrial sound (Sometimes we are influenced from our girlfriends, if they hit hard enough!).

IN: Why did you choose to name your second album Egoism?

S: The album contains ten little, bad, bloody, ugly, marvelous, MONSTER[S] and each monster tells a little story about egoistic behavior. We don't want to judge the egoism, it's our religion. It's just a Steril guide for playing "bum-bum- ta- bum- ta- bum- ching" if the audience wants to hear "bum- bum-bum- bum- bum- bum..." [presumably,

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Steril prides itself in playing industrial beats as opposed to techno or eurotech ones -ed.]

IN: What do you think of Electro-purists who feels the guitar is killing electronic music?

S: We accept them, but we have nothing in common [with them]. We don't have problems with different elements [other] than electronic.

IN: Does "Smell of Decay," a live track that was released here in the States on the "Tyranny Off Beat" compilation (put out by Cleopatra) represent your live sound?

S: No one asks us before if a song of us is published on a compilation. "Smell of Decay" doesn't represent our live sound. If we find the fool who did [that] wonderwork, we [will] kick his ass over the ocean and you can ask him this question!

IN: What is VIVA-TV and what was your work with it (which was mentioned in the liner notes to "Tyranny Off Beat")?

S: VIVA-TV is the German MTV. You know- NOT ONLY THE MAKING OF A CLIP COSTS MONEY. So, there's no work with VIVA. [After I received this fax back from Germany I found out that a video had been made for VIVA, as well as the taping of a live show. However, these clips were never broadcasted by VIVA, ostensibly for the reasons stated above, lack of money on the band's part. -ed.]

IN: What do you hope to accomplish by way of the American Industrial scene?

S: We've never been in America, but we would like to get to know bands like HATE DEPT., 16 VOLT, CHEMLAB (KISS KISS KISS). But seriously, we would like to [be] a part of the American Industrial scene.

IN: So, what's in the future for Steril?

S: At the moment, we work at our new single and full length CD coming out in Autumn (in Germany). The production will be more commercial. So, we try to find a partner label in America [currently, Steril are licensed to 21st Circuitry -Ed]. It's our wish to do an American Tour, but we have no offers at the moment.

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US Industrial Label Profile:

Industrial Nation's American Label Profile Section Compiled By KYron (with thanks to Ric Laciak(Ras Dva) for the original idea, Chase (Re-Constriction) for valuable input, and Josh Finney for the drinking question)



Re-Constriction/Cargo Records

Label Slumlord: Chase

Brief History:

"Without dragging you through the murky waters of my time in the brothel district and peddling spleens in the black market, Re-Constriction's inception came about in 1991. I had been running the Belgium based KK label in the US after Cargo Records had licensed them, but this material was moving slowly. In order to preserve my employment status, I suggested starting a domestic label geared toward the US cyber scene. Cargo gave me the opportunity, and based on the positive reception of Diatribe, the label was allowed to grow. Now, through my contacts in low places, and my legion of hobblers, hackers and crackwhores, it looks like things will be improving for Re-Constriction."

Significant Releases:

16 Volt "Wisdom," and "Skin," Leaetherstrip "Penetrate the Satanic Citizen," Numb "Death on the Installment Plan," SMP "Stalemate," Clay People "The Iron Icon," Vampire Rodents "Clockseed," Collide "Beneath the Skin," "Shut Up Kitty" compilation (industrial bands doing covers of 80's hits).

Future Releases:

Iron Lung Corporation (Clay People and Acumen), 16 Volt "Letdowncrush," Christ Analogue, "Operation Beatbox" (industrial bands doing rap covers) and "Nod's Tacklebox O' Fun (sequel to Shut Up Kitty)" compilations.

What band(s) on Re-Constriction would Chase suggest to a stranger? "I normally don't approach strangers and ask them to buy CD's, but if I were to drop a street urchin a list of suggested purchases, 16 Volt's "Wisdom" is often hailed as one of Re-Constriction's best releases. If I wanted to give them nightmares, Vampire Rodents' "Clockseed" has been successfully tested at daycare centers (our condolences to little Ashley)."

Is industrial a good word to use to describe work on Re-Constriction? "I know that some of my bands wouldn't use that moniker, but in a general sense it's applicable. However, a few of my acts occasionally step away from incorporating electronics into their music, and it's these instances that require other descriptive terms."



Cleopatra Records

Big Kahuna: Brian McNelis

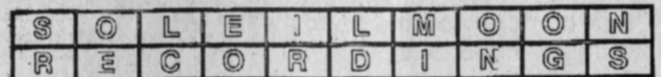
Brief History: Although Cleopatra itself did not submit an authoritative history on themselves, it is safe to assume that they have been around for awhile and are firmly entrenched in the industrial/gothic scene. Cleopatra's catalog, a good 60+ pages, contains a release from just about any major influence on electronic music. Punk, death rock, goth, darkwave, industrial, trance, techno, ambient all have their place on Cleopatra's frequently revolving schedule of release dates. The addition of the Hypnotic label (ambient/trance/techno oriented) and extensive licensing of sought after bands on European labels (such as Zoth Ommog, Offbeat, and Hard records) have increased Cleopatra's popularity significantly.

Significant Releases: Just about every influential electronic band has graced Cleopatra's roster at one point, making this an extremely difficult task. However, here is a brief sampling: Alien Sex Fiend, Christian Death, Chrome, Clock Dva, Controlled Bleeding, Die Form, Die Krupps, Download, Front Line Assembly, Hawkwind, Kraftwerk, Laibach, Leaether Strip, Nico, Psychic TV, and Test Dept.

Cleopatra Bands (or licensed bands) to Watch: Again, this is only a brief sampling: Birmingham 6, Digital Poodle, Electric Hellfire Club, Mephisto Waltz, Noise Box, Psychopomps, Rosetta Stone, Spahn Ranch, Switchblade Symphony, Synaesthesia, X Marks The Pedwalk.

Is industrial a good word to use to describe some bands on Cleopatra? "We consider some of our bands to be descendants of "industrial". People seem to get hung up on what IS, or IS NOT classified by a name. The name just makes it easier to know what you're getting."

What releases, on Cleopatra, would McNelis suggest to a stranger? "I always recommend our samplers. They're diverse, cheap and allow a person to experience many different variations."



Soleilmoon Recordings

Big Cheese: Charles Powne

Brief History: "Soleilmoon was launched in 1988 from the back of "The Ooze," a record shop that specialized in import and independent labels and currently still exists as "The Ozone" after the owner merged it with another nearby record store called "The Outer Limits". The first releases were a dozen or so tapes licensed from Staalplaat,

including now-deleted titles. Following those were tapes from Smegma, Muslimgauze, Coil (the now-deleted "hell-raiser themes"), and a various artists compilation called Absolute, with Current 93, FiniTribe, Revolting Cocks, and In The Nursery, to name a few. Eight years later, it's 1996 and we're still partners with Staalplaat, but we no longer release cassette tapes, thank goodness! It's nearly all CDs now, with around 25 titles released on Soleilmoon and another 25 out via license from Mute, Touch, Staalplaat, Barooni and our associated label Side Effects. Besides the CDs we've released two DATs, a half dozen videos, a 12 inch and an LP."

Significant Releases: Staalplaat licensed works from Laibach, Z'ev, Nocturnal Emissions, Zoviet France, Chris & Cosey, Muslimgauze, Coil.

Current Releases: O Yuki Conjugate "Sunchemical," The Legendary Pink Dots "From Here You'll Watch The World Go By," Aube "Magnetostriction." Also, new work from Edward Ka-Spel, Nocturnal Emissions, Muslimgauze, Daniel Menche, and Illusion of Safety.

What bands on Soleilmoon would Charles Powne suggest to a stranger? "Depends on what they say they're interested in hearing. If we're talking about Joe and Janet Industrialnation reader I'd start them with Muslimgauze or anything on Side Effects."

Is the word "industrial" applicable to bands on Soleilmoon? "I don't care what "genre" anyone uses for the music released by Soleilmoon. All that matters to me is whether or not someone likes it."



Ras Dva Records

Man on a Mission: Ric Laciak

Brief History: Ric Laciak has been involved extensively in the past with Industrialnation both as a writer and as contact for our various CD samplers. This is an excerpt from a longer interview with him. "I worked on basic "promotions" with [Zoth Ommog Records] for a nearly four years. However, the burden of schooling for my degree in Electrical Engineering, then Radio Show, Industrialnation and working with and running promotions for Zoth Ommog [came to a head]. To make a long story short, I had to leave the radio station, I stopped writing for Industrialnation (but always involved with projects, such as the I.N. Sampler CD), I then made the painful decision in early 1994 to leave college and start Ras Dva Records full time. At this point I was devoting my life to music."

Significant Releases: Being a young label, Ras Dva doesn't have an extensive catalog. However, what they lack in length is made up in depth. The quadruple compilation, "There Is No Time" is one of the most exciting releases to have come out within the last couple years for

industrial fans. Other releases include Benestrophe "Sensory Deprivation," Leaetherstrip "Getting Away with Murder," Kevorkian Death Cycle "Collection for Injection." Future Releases: In a continuing effort to release high quality American Electro bands: The Ras Dva Fan Base Comp, Benestrophe "Auric Fires," Jihad "A Prayer in the Night," Kevorkian Death Cycle "Babylon."

What was Ric's motivation for "There Is No Time?" "When I started I was toying with the idea of a double CD compilation, but that was done before... and my original goal was not to do something just because it hadn't been done, it more along the line of "how am I going to release all this incredible music?" I decided that I would release four full length compact discs in some sort of alternative packaging, and keep the price as reasonable as possible. To sum it up in a few words, I love the music, I live for it, and I wanted in some way to become a part of it - and the idea more or less manifested itself to me, like a vision (sounds like a religious experience). When I finished the compilation and actually had a copy in my hand, I was beside myself, I could not believe it, which soon after became the emotion of many others."

Ric's comments with regards to his latest signing: "Kevorkian Death Cycle was a godsend for me. I am very happy that they settled down with Ras Dva and I feel that this band is very promising indeed with incredible talent and personalities to please fans new and old alike. They have recently completed three new tracks for the new Ras Dva compilation, one of which will appear on the Industrialnation Sampler CD. I am very pleased with them. They are also working on the follow up to "Collection for Injection" called "Babylon." As a side note, people wondered if their name would eventually get me sued... I never gave it a thought. If they were call "Smith Death Cycle" would every "Smith" in the world sue me?"



COP International

Ringleader: Kim X

Brief History: "COP was founded in 1992 in Frankfurt, Germany. A US office was opened in Oakland, CA a few months later. COP's mission is to defy the stereotypes that have made industrial music a derivative genre and to bridge the gap between industrial music and alternative music. COP's bands eloquently illustrate our constant search for diversity and originality. COP's rooster presently includes 8 bands: Battery, Deathline Int'l, Pain Emission, Index, Of Skin and Saliva, Under the Noise, Slave Unit, and Journal of Trauma. We have released 21 CDs (four compilations) and are looking for new bands to sign, please send demos..."

Significant Releases: Battery "Lillith 3.2," and "NV," Deathline Int'l "Venus Mind Trap" and "Zarathoustra," Of Skin & Saliva "Sahul," Under the Noise "of Generation and Corruption," and the Chaos Compilation.

New and Upcoming Releases: Battery's "Distance" should be in stores by the time this lands in print as well as Slave Unit and Journal of Trauma's debut releases.

Does Kim consider bands on COP to be "Industrial?" "No, our bands are not industrial. Post- Industrial, yes!"

Which bands on COP would Kim recomend to a stranger?" "I guess that depends on the stranger and his/her individual taste. COP doesn't have a streamlined sound. Each one of our bands gives a very personal and distinctive interpretation of the electronic media. As a matter of fact, we would recommend all of our bands to any stranger who likes music with purpose and sincerity."



Metropolis Records

Head Honcho: Dave

Brief History: Following in the tradition of Cleopatra and Fifth Colvmn, Metropolis did not submit a brief history either (hey, its the thought that counts...). Metropolis is a quiet giant in the industrial scene. Not only holding an impressive roster of Electro (both American and overseas) bands, Metropolis is one of the largest, most reliable distributors of Industrial as well as an adept licensor. Metropolis' hard work paid off last year when they secured the deal to license Front Line Assembly. As well, Texas lads Dwayne and Gary Dassing, better known as Mentallo and the Fixer, have been THE American Electro band to watch, as their recent US tour will attest.

Significant Releases: Front Line Assembly "Hardwired," Mentallo and the Fixer "Revelations 23" and "Where Angels Fear to Tread," Love is Colder than Death "Teignmouth" and "Mental Traveler," Electro Assassin "Bioculture," Numb "Wasted Sky," as well as Lassigue Benthhaus, and Project Pitchfork.

Band on Metropolis to Watch: Both Din_Fiv and Out Out are fairly recent additions to the Metropolis roster. Besides are: release of Out Out's "Pepperbox Muzzle," a new album "Nisus," is out along side Din_Fiv's "Infinity." Upcoming releases on Metropolis include Evil's Toy "Morbid Mind," Crocodile Shop "Beneath," and a two CD live release and limited edition box set for Front Line Assembly titled, "Livewired."

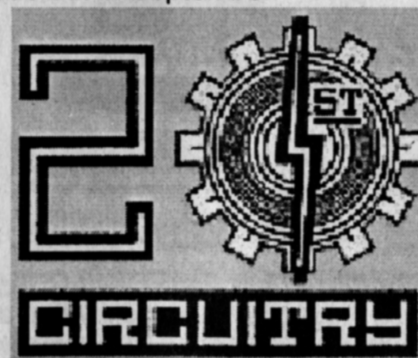


Fifth Colvmn Records

Official Sex Symbol: Jared

Brief History: Like Cleopatra, Fifth Colvmn failed to send an overview of the label. However, considering the fact that this label tends to be on the high profile side of the spectrum, I doubt it will make too much of a difference. Featuring practitioners of Coldwave, Electro, and Ambient, Fifth Colvmn has been one of the fastest moving, sought after labels as of late. Industrial Nation reviewers have consistently pegged specific Fifth Colvmn bands (like Chemlab, Haloblack, Acumen, etc.) as ones to watch, and were not wrong.

Significant Releases: Besides the obvious, Chemlab "Burn Out at the Hydrogen Bar," Haloblack "Tension Filter," Acumen "Transmissions from Eville," Dessau "Details Sketchy," Oxygiene 23 "Blue," Insight 23 "Obsess," Hell3ent "0.01," New Mind "Zero to the Bone," as well as Electro Assassin, Black Lung, and Sungod. **New Releases:** Deathride '69 "Screaming Down the Gravity Well," Luc Van Acker "Taking Snapshots Vol. 2," as well as THC, The Final Cut, new Acumen, and new Chemlab- due out in September.



21st Circuitry Records

Top Dog and Original Mr. Meaner: Don Blanchard

Brief History: "21st Circuitry started in June of 1991, by myself Don Blanchard. The reason I started the label was that after many years of DJing radio and then industrial dance clubs, I was handed many tapes by bands, and sometimes you would get handed some stuff where you thought "why the fuck isn't this on CD." The strongest feeling I had on this was Xorcist. I needed to decide between putting out a compilation of SF bay area stuff, like Diatribe, Kode IV, Grotus, and a band called Dresen Codex, or putting out a full length of Xorcist.

After another label put out a local compilation of industrial bay area acts, the compilation novelty wore off

and this wasn't really my project anyway. I asked Peter Stone of Xorcist if he minded if we just put out a full length of Xorcist as a first release, and he was definitely fine with that. He also filled me in on how to start a business with a DBA and all that, and helped with our early ad graphics, which was very cool of him. When I started the label with this one release, Xorcist "Damned Souls," I had no idea what the future held, I had not made a commitment at that time to really release a lot of stuff and be a record label because I was kind of experimenting. But I wanted to do the label for that one release right, so I soon as we started sinking money into cool letterhead and ads, it became clear to Xorcist and the immediate public that we were behind this 100%. Our philosophy has been to sign music we feel is awesome (We do this rather than necessarily putting out some stuff which we can make a ton of money on just because of who is in the band or how "big" the band is) and innovative and original, of course there is always some influence from music of the past. But our bands often can't be labeled as sounding like one or even just a group of other bands, they inflict their own sound into the mix. Obviously our bands and our sound is one that is very aggressive, rebellious, and at times dark edged. Even the slower stuff is quite evil."

Significant Releases: Xorcist "Bitches" and "Phantoms," Hate Dept. "Meat.Your.Maker.," Steril "Transmission Pervous" and "Egoism," Gracious Shades, and Coldwave Breaks compilation.

New and Upcoming Releases: The recent release of the Remix Wars "Hate Dept. vs. 16 Volt" and "Wumpscut: vs Haujobb," should provide easily affordable, good music. Unit 187's self-titled release is also worth picking up. Future releases planned include Scar Tissue's debut and the 21st Circuitry Shox Compilation.

What band(s) on your label would Don suggest to a stranger? "All of them, any a-n-r person would not be doing their job otherwise."

Does Don consider 'industrial' to be a good definition of bands on his label? "You gotta tell someone your music is "something" when you don't have a CD player and head phones or speakers handy (of course when we sell at shows we do! Hearing is the most important way to convey what music is, over verbal labeling and reviews any day!! Although again, you need those other things when people can't hear the music, like in Nebraska or something)."



Invisible Records

No Joke: Martin Atkins

Brief History: As well, Invisible did not submit a bio. Fronted by the high profile Pigface legionnaire Martin Atkins, Invisible and Pigface seems to have cropped up in

sympiosis with one another. Considered the ultimate artistic haven, Invisible has been a Chicago icon of sorts. Having signed on the likes of the Evil Mothers, Lick, Pigface (obviously), Dead Voices on Air, and recently, Sheep on Drugs Invisible caters to the crazier, fucked up side of the spectrum. Pots and pans not included.

Significant Releases: All of the Pigface cannon, Dead Voices on Air, and the new Sheep on Drugs. Invisible bands and releases to watch: Both Evil Mothers and Lick have been rearing their heads around as of late. A new Dead Voices on Air is about to be released, as well as a new Test Dept., on Invisible. Genesis P- Orridge project, Splinter Test, as well, has been recently put out.



Charnel Music

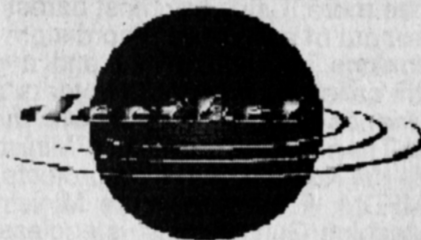
Label God: Mason

Brief Background: Although Charnel is fairly genre specific, in that they cater mostly to noise/ experimental bands, the affect that many of them have had has been heavy. Case and point: Crash Worship. Where many noise bands either muck around in the accepted excellence of Japanese noise, Charnel has brought out a wide diversity in styles and concepts.

Angels in Heavy Syrup is a quartet of Japanese women, Allegory Chapel Ltd., Trance and Tel Basta are all American experimentalists (in fact, they are all Bay Area bands as well!). Charnel has consistently proven that noise, sometimes thought of as a dead genre, can be both powerful and exciting.

Significant Releases: Crash Worship, "Wakened By Silence" compilation (of Bay Area experimentalists), C.C.C.C., Merzbow/ Null, "Land of the Rising Noise" Compilation.

Charnel releases to watch: Trance "Augury," Tel Basta "Lickerish, Angels in Heavy Syrup, Gravitar, as well as the new "Death's Garden" book, which features text and b&w photos on the residences of the dead.



Decibel Records

Head Cheese: Tom

Brief History: Unfortunately, Decibel did not submit a brief history, and their bio is sketchy at best. As of late, Decibel's Alien Faktor has received good reviews from the electro community. As well, Decibel has only recently licensed Severed Heads for US distribution as well as signed Ohio's Pain Station, for an upcoming release.

Significant Releases: Alien Faktor, Oneiroid Psychosis, Morpheus Sister. **Futures Decibel Releases:** Severed Heads, a new Alien Faktor, and a full length release for the highly acclaimed one man project Pain Station who, until recently, has been camping out in comp grounds.



Projekt Records

Goth God: Sam Rosenthal
Sam's Oracle: Pat

Brief History: Started as a label to put out his musical works such as Black Tape for a Blue Girl. Had a meager beginning in 1983 for the distribution of cassettes, and since has grown to be a renown Gothic label and distributor for ethereal, darkwave, and some industrial music, usually with a Gothic edge. Made the big move to Ca. in '86 from of all places, southern Florida.

Significant Releases: Attrition, Black Tape for a Blue Girl, Lycia, Thanatos, Vidna Obmana, Alio Die, Eden, Steve Roach, O Yuki Conjugate, Love Spirals Downwards

New Releases: Arcanta



Wax Trax! Records

RIP: Jim Nash

Brief History: Doubtless anyone need repeat the story of Wax Trax! once more. Using the most barest of explanations, Trax grew out of a Chicago record store in the early 80's. Early signings included Divine and a groovy little synth pop outfit called Ministry. As the years progressed, various other friends began to crop up, with their own projects, Greater Than One, Ajax, more Ministry, My Life With The Thrill Kill Kult, Ministry side projects, Front Line Assembly, KMFDM, Front 242, more Ministry side projects, Sister Machine Gun... the list is endless. Trax! was the definitive industrial label of the 80s. However, earlier in the decade saw the death of Jim Nash and the sale of Trax! over to TVT. In short, the 80s have ended, and with them the legacy of the second wave of the industrial movement. Bands like KMFDM and Sister Machine Gun are still around, under the Trax!/TVT moniker, and the

mail order catalog, a blue print to the industrial of the last decade, is still generating sales. However, this quiet giant has effectively been laid to rest.

Significant Releases: There are too many to count. However, a brief list would include: Divine, Ministry, Front 242, My Life With The Thrill Kill Kult, 1000 Homo DJs, Lead Into Gold, RevCo, Meat Beat Manifesto, In The Nursery, Front Line Assembly, Doubting Thomas, KMFDM, Excessive Force, and Sister Machine Gun.

New Releases: Currently still on Trax! are KMFDM and Sister Machine Gun, both of whom have released new albums within the recent past. More dance oriented, commercially mainstream acts like Gravity Kills and Underworld have also been released, but it is unknown at this point if they will have the impact that bands from the previous era have had.

What do the ringleaders of American Industrial labels think a good definition of the word "Industrial" is?:

McNelis: We consider some of our bands to be descendants of "industrial". People seem to get hung up on what is, or IS NOT classified by a name. The name just makes it easier to know what you're getting.

Dave: At this point I don't really think there is a good definition for it. Obviously its a label that applies to a specific type of music; Bands that use a lot of synthesizers, rhythm machines, and samples. Originally I think industrial meant the sound of machines and I think that was the basic principle was- the more experimental stuff. Over time that definition has stuck to more beat oriented stuff. What I usually refer to as music that I put out on my label a "electro- industrial." Everything is more keyboard oriented.

Kim X: The term "industrial," seems obsolete in 1996 since it was a term created 20 years ago to express man's alienation to machine. Today with the digital revolution, mechanization is not the issue. Communication and information is the true challenge of the next century. The term "industrial" is also now used as an exploitative marketing tool by the corporate music and therefore has become depleted of all meaningful significance.

Powne: The best definition of 'industrial' is as individualized as one's preference for certain shades of the color red or one's own idea of what part of the country has the best weather. Since no one goes around talking about whether this shade of red is "better" than that shade of red it should go without saying that trying to define "industrial" for the masses is meaningless. Just as everyone accepts that there as many opinions about the weather as there are people, so are there as many opinions about music. The idea of discussing what is the "best" form of "industrial" or anything else for that matter becomes uninteresting as soon as you realize this more or less universal truth.

Chase: Industrial will always be defined as an experimental noise and rhythm hybrid by those in the digital underground, and disco with distorted vocals to those in the mainstream. Heavy metal with samples will also qualify as a commercial description. Although I've coined a few alternatives, such as synthcore, torture-tech, digi-core, and technopunk, I realized that when I casually use the word "industrial," everybody knows what I'm talking

about."

Blanchard: "As a label owner and also a club promoter, I know you cannot get away from tagging a sign on something to describe what it is in simple terms. No ones going to read a paragraph describing a genre of music on a flyer, thus you need this word "industrial." When people allow you to say two words I guess in simplest terms "industrial dance" gets those Einsturzende and throbbing gristle exclusive loving snobs to shut their ass. Evolution in a genre happens, it's inevitable. And now were even beyond just plain and simple industrial dance, genres are criss crossing all over the place to make the music more interesting than ever. Unit:187 and Steril for instance, mix a techno-rave sound and to some extent a metal or heavy guitar sound as well, be it aggressive high pitched processed or grindcorey etc. New hard electronic music is very complex and interesting. Yeah, we've all the way through called our sound "hard electronic," and we put out the Death Rave 2000 and Death Rave 2010 compilations as well so we've delved into techno a bit too (techno with a hard and often times industrial edge that we love).

Pat: Most of the music that our label puts out tends to be more Gothic in nature, but we tend to distribute some really hard-edged industrial. I would say, my definition of what industrial is would be the more experimental, heavy stuff. Or noise. Bands like Attrition, which are almost "horror dance industrial", and Bleak, which is a really heavy version of Lycia.

Where do they see electronic music in ten years?:

Chase: On every soundtrack.

McNelis: If I knew that I'd sign it then sit back and relax with David Geffen.

Powne: I think the possibilities are limited only one's imagination. I'd say it's a damn good time to be making electronic music."

Blanchard: "Computer bagpipe hard core punk-rave. No honestly, I think what I'm getting at is music will mutate, and we will be there to put it out, as long as it is great music that we love. And besides, in ten years we'll be in or record labels century (the 21st)!!! Just 3 and half years!!!! YAAAAAAEEAAAA!!!"

Dave: I think it's going to be diverse. I think there will be more trance but I still think the majority of it will be electro/bpm. I have a feeling that the electro/metal crossover will disappear or get incorporated into metal.

Kim X: Electronic music will probably follow the circular evolution of abstract painting, going from deconstructionism to supra- realism. Electronic music started by deconstructing the sounds and structures, but then, it will reach the next level: A humanization of the music. This trend can already be observed through the newest forms of "industrial" music: the guitar, bass, and drums are more and more present, the voice is less and less processed. Also to be noted, on the very positive side, is the greater influence of women on the electronic scene: Battery, Hanzel Und Gretel, Collide, Journal of Trauma, Regenerator, just to name a few [as well as Kim herself and the writer of this article! Ed].

Pat: Well, I could be wrong about this, because if you would have asked me this question a couple of years ago, I would have answered it totally differently. Lately, tech-

nology equals pure laziness. People who use electronics, instead of treading new territory, cheat and duplicate things that people were doing ten years ago. This has produced a plethora of crappy music, and the crap has been increasing exponentially. Unfortunately, the trend seems to be getting worse. But then again, I couldn't have predicted the present state of things.

What is their favorite band(s) on a different label?:

Powne: My favorite bands on other labels at the moment: Stock,Hausen & Walkman (Hot Air, UK), Woob (Time Recordings, UK), and Hilmar Or Hilmarsson's soundtrack to "Children of Nature" (Touch, UK)."

Blanchard: "Cubanate is really hot. Acumen have some stuff I really like too. Pitchshifter, Hate Dept. have Meat. your maker on our label, but I really dig omnipresent as well which is their second LP which is on Neurotic records. I know I probably left something out that I worship, just because it's hard to think about music without that very music playing.

Dave: I don't want to come off sounding cocky, but most of my favorite bands are on my label. However, bands on other labels that I like a lot, I would have to say, are Noise Unit "Decoder," and Download. Two others I just thought of ::Wumpscut and YelworC.

Kim X: The best music is consistently put out by small independent labels as opposed to the sterile mediocrity spit out by the majors. There is a lot of great courageous music put out independently right now, and it deserves more recognition and more support.

Chase: Babyland is easily my favorite, especially their first two discs. Spahn Ranch's new CD has some great tracks on it, and Acumen's debut CD also pumps out some excellent cuts. Ether Bunny is phenomenal, but it's a mixture of Big Band and jazz, so it might not work for anyone except Vampire Rodents' fans. If I find a CD that has four worthy songs, it's a CD worth praising. Unfortunately, I'm burnt out on this genre, so it has to be damn good to catch my attention. If you come to my house, leave your Ogre at the door.

McNelis: I really like the Chemical Brothers..."Which band(s) do label rulers think is/are the worst industrial band(s)? (Answers to this question are anonymous and in no particular order):"If "worst" means "least favorite" then there are too many to mention, and in any event it serves no purpose to spout my personal opinion about something so negative, so I'll shut up. You go and figure out what you like and let's leave it at that."Testify. Dink. And Christ Wept. I don't care for these artists, but I also haven't listened to the latter two enough to tattoo my opinion on my flesh."Electric Hellfire club, digital poodle (stupid name too!!), stabbing westward sold out in a most supreme fashion."Nope. Won't go there."Clones (Frontline clones, NIN clones, Ministry clones, Skinny Puppy clones, etc.): Bands with big idols but small vision.

Pat: I would have to say Collide's "Beneath the Skin" on Re-Constriction, Vampire Rodents, also on Re-Constriction, Switchblade Symphony's "Deleria" on Cleopatra, Faith and the Muse on Tess, and Ordo Equilibrium on Cold Meat Industry. There's a really small label out of Canada called Spider Records that have a band called Thrive and a band called Rhea's Obsession, which is a Projekt-esque sounding band. Also, there's an

independent band out of Atlanta called Allegory. They'll be opening for Attrition on a few dates. They're incredible, and like Attrition, lean towards the more goth/industrial genre.

Which band(s) do label rulers think is/are the worst industrial band(s)? (Answers to this question are anonymous and in no particular order):

"If 'worst' means 'least favorite' then there are too many to mention, and in any event it serves no purpose to spout my personal opinion about something so negative, so I'll shut up. You go and figure out what you like and let's leave it at that."

"Testify. Dink. And Christ Wept. I don't care for these artists, but I also haven't listened to the latter two enough to tattoo my opinion on my flesh." "Nope, won't go there."

"Clones (Frontline clones, NIN clones, Ministry clones, Skinny Puppy clones, etc.): Bands with big idols but small vision."

"Bands that REALLY suck are the ones that started by ripping off Sisters of Mercy and presently are ripping off Nine Inch Nails. Not to mention any names, of course."

Which label do they think could drink the other labels under the table?:

Powne: I'd have to say Cleopatra. With the number of CDs they release each month they've got to know a thing or two about life."

Blanchard: "Cleopatra can really drink. I'm impressed. I'm sure 12 years ago when I was 19 I could have drank them all under the table especially being from Hawaii. But I guess that's why I don't drink now, so we'd lose completely!!! (perhaps I overdid it). Our staff is pretty lightweight too, and most the bands as well. We are almost the Discord of the industrial scene. Of course it's no moral statement, most of us just aren't that into drinking. Gracious Shades and Steril should get together and party though, that would be a challenge!!

Dave: The guys from Cleopatra can drink a bit...

Kim X: Certainly not COP, but we could, without a doubt, drink any other label (Industrial or other) under the table with Coca-Cola!!! We dare you...

Chase: I don't drink, but I can eat faster than any of those other punks. Of course, I cut out the middleman (i.e. chewing) while dining. Come on Blanchard or Jared, put the pizza on the table, and we'll see. No needles allowed.

McNelis: Are we supposed to be proud of this?

Pat: I don't really know the rest of them, but I would say I could give them a pretty good run for their money!

Which new/unsigned band would you say is the one to watch?:

McNelis: The ones I like to watch are the ones with cute

girls in them...

Chase: Christ Analogue, our new signing, is going to bring back the magic of Pretty Hate Machine, without emulating it. I think the Gonzo! label is worth following, especially with their reliance on Hate Dept.'s immaculate production. Although Deathride '69 is not a new band, they have a new disc coming out on Fifth Column that will hopefully live up to Beatmistress' aesthetic live show. Oh yeah, Stella, who has done some background work with Acumen and 16 Volt, to name a few, has excellent pipes and a new project coming out, so I'm looking forward to that, as well.

Powne: People Like Us (UK), Dominique Petitgand (France).

Kim X: The bands to watch??? We try to sign them before every one else, so of course, we cannot tell you who they are until they are signed!!!

Blanchard: "Unfortunately the label signing scene has become a shark attack, so I would have to say we can't make a comment on this. I hate competing over a band, I think a band should like the label they want to be on as well, and not just try and get the best \$\$\$ deal. But I do respect a band that looks out for their professional interests obviously, they just should look at the whole picture.

Dave: I will probably put out a band from Austin, TX called Necrofix. That's the latest tape that came in that I liked.

Pat: I would have to say Allegory and Collide. Both bands are really interesting and I think are really going to go somewhere. They both really caught my eye, and I'm usually right! I've been right about some other bands recently as well!



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Concert Review

Numb / Die Krupps / Front Line Assembly San Francisco 3.26.96 by Kyron

If there was any event that would draw the San Francisco Electro fans from the woodwork like ants on a rainy day, it was FLA's tour after a three year absence. After two successful albums (okay, how many years has it been since FLA didn't have a successful album?) a tour was long overdue. And so it was. Joining forces this time with FLA were Numb and Die Krupps. The only complaint I have is that I wish someone would have listened to Rhys Fulber and marketed Front Line Assembly mouse pads. Numb opened up the show with a great set including many familiar tracks off of the last album, "Wasted Sky." It was savory, to say the least, to see Numb perform for the first time, as they went on stage at 9:00 PM and most of the concert-goers arrived a good hour after that. Don Gordon alternated (in the true industrial fashion) from various pieces of equipment including synths, guitar, and (I think) drum pads while Conan Hunter, who did vocals for the last album, provided live angst ridden growls. Touring with them was an adept drummer who I did not catch the name of. Die Krupps was next, causing anti-guitar electro fans to all simultaneously have heart attacks. Moving through a set that included works off of *Odyssey of the Mind* and *Rings of Steel* (of course) Jurgen seemed manic with

positive energy. I think I would have to give him an award for most sweat off of a single person in one performance. The crowd responded favorably to familiar songs like "Isolation." Before playing "Fatherland," Jurgen made the following statement (and I paraphrase), "This song is about fucking Nazis in Germany-which is where some of the members of this band are from. This is called 'Fatherland' to which the band received a cheer of approval. After "Fatherland," Die Krupps went on to play "Metal Machine Music," another crowd familiar, in which Jurgen actually held the microphone in his mouth while simultaneously banged on a metal drainage pipe. They closed with a very muscular version of "To The Hilt." 666 hand gestures were flashing. FLA appeared in the audience during the Die Krupps performance rubbing elbows with glazed-eyed fans (I'm not kidding). Bill was his "very-sweet-and-a-little-out-there" self and Rhys was quite sociable. FLA hit the stage around midnight opening with "Mortal" and then "Vigilante" which, again, caused massive heart attacks in anti-guitar fans. Although Front Line Assembly did not tour with a wall of TV screens as they did in 1992, two video monitors were present, playing a clip reel of various favorite movies including (but not limited to) *Videodrome*, *Blade Runner*, *THX 1138*, *Alien*, etc. The set centered almost exclu-

sively on recent work from Millennium ("Surface Patterns," "Millennium," and "Vigilante") and *Hardwired* ("Mortal," "Modus Operandi," "Circuitry," "Condemned," and "Plasticity") with some from *Tactical Neural Implant* ("Bio-Mechanic," "Gun," and "Mindphaser") and only one from *Caustic Grip* ("Resist"). At the Palo Alto show (Palo Alto being midway between San Francisco and San Jose) "Neologic Spasm" and "Body Count," from the *Corrosion/ Disorder* days, were played, as well, as a second encore. Bill was energized on stage, if not a bit kooky at times (he has a penchant for cheesy arm gestures, such as covering half his face while singing the line, "Implants in brain cells...." in "Mindphaser"), but has quite a stage presence. He, as well, occasionally played synths and even drum pads (as well as a scrap metal mounted display which was used during "Gun.") As well as touring with a live drummer and guitarist (who switched to drum pads on songs without guitars) both Bill and Rhys intermittently played drum (in the singular) and at one or two points, all four on stage were playing drums together, which was interesting, to say the least. Other than some technical difficulties between the set and the encore which entailed large quantities of flashlight wielding roadies all huddled around the synths, the show went off without a hitch. It was a damn good show. In the

immortal words of a good friend of mine, "I have seen 'Bio-Mechanic' live. I think I can die now." Post Script: Kooky award goes to, once again, Bill Leeb who, during the sound check for the Palo Alto show, complimented his on stage persona with a short rap. Maybe next tour will be a double bill entitled: Front Line Assembly/Run(s over) DMC. Well... maybe not.

Ministry - San Francisco 5.26.96 by Kyron

After a four year wait for a new album, off the heels of the extremely successful, if not a little commercially viable, *Psalm 69*, Ministry embarked on their *Sphinctour 96*, plugging *Filth Pig*. Denizens of the flannel nation crowded in to see these icons of a musical style I cannot even begin to label. I have yet to see such a successful cross section of listeners of the local alternative radio station in a long time. Punks, alterna-chicks, grungers, goths, skaters, even industrial fans—all there. Even the opening acts, Lyka and the *Cosmonauts* and *Jesus Lizard*, were without a keyboard in sight.

This was my third Ministry concert, so I wasn't exactly on my toes in anticipation. After showing up late, missing Lyka and the *Cosmonauts* (a guy I know commented that the only thing I missed was the novelty of a Finish rock band) I sat through *Jesus Lizard*, thinking they would be a better band if I didn't have to see the lead singer's

penis every few minutes.

The loudspeaker crooned out Hank Aaron, Roy Orbison, and other hoe down faves, letting the audience know EXACTLY who was coming on next (of course there were the token one or two fourteen year old girls complaining to each other, "Jesus! Who picked the music in here?" But I won't comment.) Eventually, after being backed into a corner with an inch to call my own by an extremely rowdy crowd, Al and the boys showed up, amid a light display which featured four American flags fitted into the shape of The Process symbol. Watching them kick into Psalm 69, I had to admit to myself that even after four years and countless shows, Al certainly has an unrivaled stage presence. Few people can look so comfortable on stage, yet simultaneously so pissed off. Yes, definitely I was in the presence of professionals.

However, by midway through the set, I began to wonder if this tour may be better named the "gee, we should have played more of these songs back when Psalm 69 was new" tour. "NWO," "Just One Fix," "Hero," "Scarecrow," and of course "Psalm 69," were all played by the end of the night. In contrast, only "Reload," "The Fall," and "Filth Pig" were played off of the new album. The stage backdrop included the usual projector fare, sporting visuals that looked like they had been stolen from the video for Lead Into Gold's "Faster Than Light." (Swirling colors during "Filth Pig," later, as well, there were scenes of mercury in a thermometer)

With the exception of a couple noted songs, almost nothing previous to Psalm 69 was played. "So What" came up early in the set, followed later on by a medley of "The Missing/Deity"—very strange. The 1000 Homo DJs favorite, "Supernaut," got pulled out on the final encore, however. Auspicious in its absence

was the "grand slam," or the "Burning Inside," "Thieves," "Stigmata" combo. "Thieves" made an appearance towards the end of the set and "Stigmata" was brought out as a final encore. However, I think this is a death of a well worn triple play. Sniff.

One set and two encores later, Al, Paul, and the gang had packed up and left the stage. The night was still young when the, it being only 12:30 and the usual caravan was outside, attempting to sell bootlegged momentos to the unaware. I walked the half a block that the Warfield—the show's venue—was from my apartment. My ears were ringing so much I couldn't even hear the homeless asking for change. I thought to myself, "Rock and Roll, 666 style, man." Maybe industrial is a dead word when it comes to Ministry, but it's all still damn fun.

Babyland In North Carolina by Misty Dawn On March 30th, Babyland blasted through the up and coming underground scene in Fayetteville, North Carolina, and proceeded to assault Wilmington the very next night. I had such a blast at the first show, I drove two hours to Wilmington the following night to conduct an interview with them. Babyland delivers an impressive performance... fire, machinery, air freshener, and industrial noise-making at it's purest.

After a crowd pleasing set from Redrum out of Atlanta, Babyland began piling their accouterment on the stage to the sounds of Dessau's version of New Order's "Isolation." Percussion man Smith tested various parts and pieces for sound, peaking the curiosity of the crowd. The folks in the Fayetteville scene are a very reserved group of people, and many had never heard the music of Babyland before, but the time has arrived and they are hungry to be exposed to the more vast depths of the underground.

The direct pre-show music was a tape, Sound of the

Swamp, Cajun flavored Southern funk music, played on Smith's insistence. And then...Smack!!!! We are shown the true face of Babyland.

Gary Numan retrospective meets Repo-man style punk. Like you're standing in a back alley in a what could be our present state of the world....ultimate trash. Smith is an adorable psycho, raging and banging on the metal oil drums, his mop of hair flopping wildly about his face. The metal loopy thing rising out of the center of the stage rocks and vibrates madly each time he attacks. Henry Rollins or Douglas McCarthy have got nothing on the singer, Dan, whose black greasepainted head tops a small, muscular frame wired with explosive energy. Oh, speaking of explosive, at one point, the boys toss an oil drum out onto the floor, douse it with gasoline, and ignite it. Actually, there quite a bit of pyrotechnic happening throughout the show, but it's all very unglamorous and deliciously raw. As honest as the sweat flying off the forms of Smith and Dan and as un-nervingly secure as the presence of Babyland's right arm, Art. Art quietly hovers around the stage, checking on equipment and doing what Art does. His form is as much a part of the show as Dan's continued assaults on the audience with a can of potpourri air freshener.

Smith leaps atop two 50 pound oil drums with a round electric hack saw, Dan dons a helmet with a mike in the mouthpiece, and a showering arc of sparks bursts forth as Smith makes music and beauty with the saw and the edge of the drum. (I just realized that there is slightly Freudian aspect to the act of spewing forth a stream of sparks...Smith would surely roll his eyes at that puerile observation!)

Babyland appreciates audience interaction...they are so up front and down there on the floor with the crowd, it makes sense that they'd like to feed of some response. As I mentioned, though, Fayetteville is a bit shy, and although they were loving the show, they were unsure how to

interact with the band.

Dan hollered, "Stop watching fucking Ricki Lake, get off your ass, and do something." Someone yelled back, "Fuck Ricki Lake," I'm sure expecting to elicit a positive response from Dan, who retorted, "Like, watch Montel instead." It's hard to pin down Babyland...you're never quite sure of what their responses or reactions will be, and that makes them very intriguing and quite charming.

After a while, a few folks got wired enough to dance/mosh....unfortunately, the bouncers at the club menaced them very quickly into stopping. Another slight down point was when Dan announced "We have no more fire," responding to the request of management that the pyrotechnics be halted. (A fire alarm had been set off....god forbid.) The show suffered little for this, however, as Dan and Smith pounded and hollered on...Dan joining in on the percussion a few times, (making me vividly aware of how he got such nicely built arms) pummeling an oil drum in time with Smith.

After the show, the crowd was excited, impressed, and a bit dazed, I think. In Wilmington, where the venue was smaller and the crowd more intimate, Babyland had more chance to confront the people and garner some direct reaction. The size of the club was a hindrance to the sound of the show, but not the performance. I hope that the next time I'm in California, Babyland is doing a show somewhere....with the amount of peak performance they delivered to a mellow, albeit appreciative, crowd in the South, I can barely imagine how explosive they must be when playing to a thrashing California crowd of sweat and flesh...

There are three distinct aspects to Babyland...their studio work, their live performance, and their non-working personas. While not everyone may have the opportunity to experience Smith and Dan in conversation, it is certainly a pleasure to be an audience piece of their live show



Well, it's been five years and 12 issues since *IndustrialNation* first hit the newsstands. Reminiscing, we could have done things differently. *Hindsight IS 20/20*. But, even at its roughest stages, *IN* has retained its naive, often humorous charm, and most importantly, continued to serve as a catalyst for bringing like-minded members of the scene together. Quite successfully, I might add, being an underground, independent magazine, and progressing from a circulation just around the midwest to worldwide. It's my job to bring you back (dreamy music and swirly camera effects enter here...) to the embryonic stage of the magazine, and, of course to show vignettes from the first five issues. I wasn't a part of the early years, so unfortunately, I can't tell you all about behind-the-scenes dynamics like someone such as Jayson Elliott (now of *Permission* fame) could. Most of the staff from back then are presently doing bigger and better things in their lives. But I can tell you from a fan-turned-writer's perspective. Hope you enjoy this retrospect as much as I did writing it; behind-the-scenes dynamics aside, of course!

IndustrialNation
114 1/2 E. College #16
Iowa City, IA 52240
Industrial.Gothic.Techno.Grunge

The first issue of *IndustrialNation* emerged in June of 1991. What were YOU doing in 1991?? I had just finished my first year in college. More importantly, the world saw the first (cool) Lollapalooza show with Siouxsie and the Banshees, Jane's Addiction, and Nine Inch Nails, just to name a few. The word "industrial" hadn't yet become a public catch-phrase or marketing tool, and, of course, only the ultimate in cool ever listened to it. According to the news events listed on the first page of *IN* #1, this was also the year Trent Reznor found himself in a bit of hot water with the law concerning a supposed snuff film found on the set of the "Down In It" video. It made prime time on the trash-TV news show "Hard Copy" before it was found out to be a big mistake. Oops. *IN* started humbly as a half-size (8 1/2 x 5 1/2), hand-typed and pasted up, black and white, photocopied zine. The format is far removed from what you're reading now, but still contained some of the elements familiar to the present magazine, such as a record review section, a minimal but present Networking section, (made up of three ads from staff members), concert reviews of Sisters of Mercy and Front 242, and interviews, the most notable being *KMFDM*, reprinted here. Enjoy!

IndustrialNation

June 1991 vol. 1 no. 1

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INDUSTRIALNATION

KMFDM



Interview

Plus:

Sisters of Mercy Concert Review
Front 242 Concert Review
Record Reviews
Networking
Classifieds
Club Reviews



Music Reviews: Pigface - "Gub"

My Life With the Thrill Kill Kult - "Sex on Wheelz" 12"

(Called "disappointing")

Front 242 - "Tyranny for You" 12"

1000 Homo DJ's - "Supernaut" 12"

KMFDM - "Naive"

WHAT TIME IS LOVE?



LIVE AT TRANCENTRAL

After being promised an interview with *KMFDM* scheduled to begin around 5:30 pm, I found myself running behind a bit, and wound up arriving at Z International in Des Moines well after 6:00 pm. Neither the band nor staff seemed to mind my tardiness, though, and were more concerned with the fact that *Wax Trax!* hadn't actually TOLD anyone they'd set up the interview. Luckily, they were completely willing to grant the promised interview. Unluckily, however, *KMFDM* were in the midst of a series of annoying technical glitches in their sound system, and the sound check took them right up to a few minutes before showtime. After a large quantity of alcohol and an utterly fantastic show, I found my voice attempting to excuse itself and embark on hiatus; it was at this point, thirty-some odd minutes after the encore, that I met Sascha Konietzko, one of two mainstays in and backbone of *KMFDM*. We found ourselves a section of floor in the lobby, made ourselves as comfy as a section of floor might allow, and began.

IN: My name is John Lyons, and I'm from KRUI...I do a show called The Foundry, which is based on industrial music, a very prime example of which was the show you guys did tonight. From KMFDM you are?

SK: I am Sascha Konietzko. I am, ah, singing and drumming and programming KMFDM music.

IN: I know that you have a long history as a band, and that you've undergone some changes in membership...How long have you been together?

SK: Well, KMFDM is basically En Esch and myself, and there were actually a bunch of changes in the past few years; we played with members from the States and other bands probably less known in America. But, basically what's holding KMFDM together is the interaction between En Esch and myself.

IN: I read a promotion sheet that suggested you two...

SK: They lie all the time...

IN: Really?

SK: Yeah.

IN: What does KMFDM mean?

SK: Umm...KMFDM used to be something in German that you can't really translate. Well, you can try to, and it would sound like "No pity for the majority," but it's not even right in German. It's a teasing thing.

IN: I see. As you said, the promotion sheets lie sometimes, but the one I received claimed that KMFDM was in fact English, which I figured was kind of silly considering you aren't English yourselves...

SK: No.

IN: The translation was "Kill Mother Fucking Depeche Mode."

SK: Well, we shortened our name a long time ago, and people started wondering what KMFDM is, and they came up with the weirdest definitions. I mean, in Germany, we have contests and papers and radio stations and, "What is the funniest interpretation of what KMFDM is," and it comes to the point where people were doing nonsense in German with the name. Actually, the newest rumor I've heard was about KLF being a subdivision of KMFDM, or KLF is basically a solo project of myself. (laughs)

IN: Do you have anything to do with it at all?

SK: No, I don't.

IN: (Laughs)

SK: I wouldn't put out songs like KLF's.

IN: I saw a video out on a Wax Trax! sampler for "More and Faster," and it looks like your membership has changed, even that recently.

SK: Don't forget, "More and Faster" was released in, I think '88, so that's what, two years ago? We lost our drummer Rudolph Naomi

By John Lyons

KMFDM

because he thought he could go back home to Japan and start his own stuff and he seems pretty successful.

IN: Is he using his own name, or is he part of a band?

SK: No, he's using his own name. Japanese people have some, uh, difficulty pronouncing that though. It always sounds like "Yuldlor" or something.

IN: You're on tour right now; how long will you be out?

SK: Well, tonight was our sixth show, and we'll be on tour for another six weeks.

IN: Are you pretty much based here now in America, or do you just travel over when you can like Front 242?

SK: I live in Chicago most of the time. We're signed directly to Wax Trax!, so

that makes it easier, you know. We don't like Germany too much. It's a weird place anyway, and especially weird these days. The Germans reunified in a sort of brain-dead kind of attack. West Germany started exploiting East Germany right away, so East Germans are on the streets again, demonstrating this time not against their own systems, but against capitalism...

IN: Really? That's really been quieted down over here.

SK: Well, it's a sort of economically reasoned civil war, you know?

IN: Yeah.

SK: It's something that could happen in the States too, pretty soon. As long as politicians in this country don't realize that the exploitation and lack of education for so-called minorities that are actually becoming the majorities, when they don't realize that they have to change things, people will massively just stand up and "Rip the System." I'm totally sure of it, too.

IN: I've been watching the demolition of the middle class over the last couple of decades, and the establishment of an upper class and lower class without that middle class buffer between them, so I can see your interpretation easily enough.

SK: This time, the development is ahead over there; usually it is ahead in the United States, but not this time. We have a drug problem meanwhile, and we have some racial problems because of some sort of nationalism. People in East Germany think they should become the better Germans and they just chased everyone away who was working for them for years, like they had tons of Vietnamese workers and now skinhead Nazi punk assholes break into places

and beat the shit out of them. So we don't want to be associated with that kind of thought. Like, two years ago we said, "Germany is a weird place; the German mentality is like a warm gun in your pocket. It might backfire at any second."

IN: We have a Nazi skinhead problem here in the United States too, but at least in Iowa, they're few and far between, and they're pretty much shunned. I'm told Chicago has more of a problem with them.

SK: I have some friends in Chicago who were driving with the Ministry tour, and they told me there used to be major skinheads, and I found out that it was true. It's so twisted, this country seems to like this attitude, but I've seen people wearing iron crosses here, which in Germany would identify you as a real Nazi. But here, people just have them



for fashion reasons, or just to shock their parents.

IN: I do know that, generally, people do just think of an iron cross as a cool thing to wear.

SK: Well, the same thing as this tattoo mania, you know? Like paint something on your skin? I don't know...I don't have anything painted on my skin. I don't need that kind of shit.

IN: You mentioned a drug problem in Germany, do you think that's grown?

SK: Yeah, it's growing because people are more and more without identification, without hope, without future...I mean, Germany was a booming country and they were depending on a certain interaction between the world powers, like being the goal between East and West; since they reunified, they've created a big problem for themselves out of nowhere. They could have easily said, "OK, the East Germans made the wall go down, now they should be allowed to let themselves figure out what they want to do, if they wanted to join our society or not." If we were going to reunify, we should have let it take ten years or so. It's a process, it's nothing you can do by force.

IN: Nor could you expect it to be a complete success if you're going to force it through in a few months, which is what happened.

SK: It was sort of a blackmail thing. If you go and tell the people in Romania that they can have dollars tomorrow, they can buy color TV's and cars, they would be the...I don't know, the 51st state. They would go for it, they would vote for it, and after a while they would see that they didn't get anything from that. We have money in Germany, but it's really hard to get. What we earn there is in cents instead of dollars, and what can we buy for cents? We're in the same state of despair and confusion as before.

IN: You were on tour with Ministry?

SK: Yeah...

IN: What did you think of being on tour with Jourgensen and those guys?

SK: Well, at first it was really strange for us because A: The audiences in the U.S. behave very differently, and B: Al was behaving like Mr. Shit...

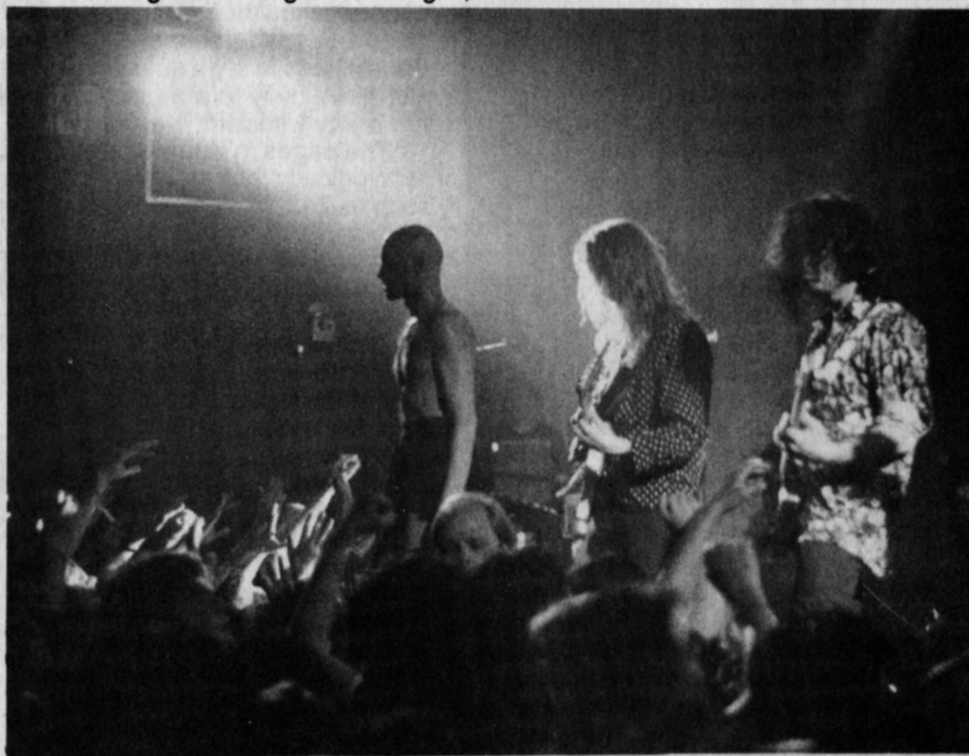
IN: Yeah, I understand he kinda gets that way with Ministry.

SK: Actually he's not, he's just pretending to be. Meanwhile, Al and I were not close friends, but good friends. Last night, he came to the Milwaukee show and we had a good time after the show. Some of us musicians have sort of protection mechanisms going, and I think the behavior of Al is one of those mechanisms.

IN: Yeah, I've heard. Actually, I read in an interview while he was loaded and the tape was rolling, (he made the interviewer promise to print what he was saying), he admitted to taking a variety of toxins in order to even get on a stage. The thing is,

ring our work together. That's why we have a variety of weirdness. I'm often asked how KMFDM make their sound. It's like, we don't care about proper recording we just want to live for the idea.

IN: I've noticed that KMFDM's sound



he said it so plainly and straight-straight-forward, I don't really know if it's entirely true.

SK: Well, some people need it and some people don't. I don't need drugs. I just get myself a stiff vodka and cranberry juice before I go onstage to loosen those damn vocal chords.

IN: Seems like a good idea considering the style of vocals you guys put out.

SK: Well, that's just what it is...I used to smoke tons of pot growing up, but I've found that doing drugs is a waste of time. Basically, you know, you remember something but you don't have a feeling to remember. I don't think I could do the job that I'm doing when I was on drugs, but maybe Al feels comfortable when he's loaded all the time...I don't know.

IN: Is your band pretty much straight-edge then? When you tour, do you pretty much do your own thing?

SK: We pretty much do our own thing all the time. I mean, being on tour is the only time that the band actually exists. When we're not on tour, I'll maybe speak to members every two or three weeks but, we never hang out, we don't have rehearsal rooms and stuff like that. I'm working on my stuff, En Esch is working on his, then we just book some studio time, we meet, have our stuff prepared; we get our samples, and we go and work in the studio and

seems generally to be very up front, you don't seem to have a lot of variance in volume.

SK: Well, we just reduce everything to one beat rather than like so many other electro bands, have so many beats going. You get the idea that people who make music like that just want to fill all the tracks up. Sometimes, our songs will only consist of seven tracks. We also do a lot of editing, too. We use the old method of marking the tape with a white pen and just cutting with a razor, and just connect it to another piece. We run a couple of mixes, then go home and listen to them for a couple of days and think about how to edit.

IN: How long have you been based in America?

SK: The first time we came here was in 1989, and I liked it from the first day, and I felt really comfortable. I thought I'd be able to do anything I wanted here, but we had a video for "Naive" that was just major boob sucking...We sent it to Wax Trax! and they said, "NOOOOO! We can't put that out here!" It got X-rated. There was some concern about the album cover, too. Some places wouldn't carry it, because they were convinced that it was showing a rape scene. Our video was made as a reaction, to show them what was really going on. So basically, Wax Trax! too are often on the more reactionary side. We at KMFDM don't want to change anyone; we just want to say do what you want, be responsible for yourself, and don't hurt anyone else.





IN this issue

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record reviews
State of the Industry

The second issue of IndustrialNation emerged in August/September of 1991, that being the first and virtually the last time the public ever saw two issues come out within a month of each other! (Of course, at this stage, IN was published as a monthly). At this point in IN evolution, the magazine was 32 pages, plus cover. A lot easier to manage in a month's time than the now published 96+ pages. Hence, our "loose quarterly" tradition. But as they say, absence makes the heart grow fonder. We like to keep our readership in anticipation! Some of the stiffness in style subsided by the second issue, giving way to a more polished look and some crafty witticism.

The pages in issue #2 weren't numbered chronologically, but randomly and symbolically such as 242, 1/2, A, One, Ug, and some even more bizarre concoctions, to spot a few. This system only lasted one issue. They ended up dropping a numbering system altogether for a few issues.

The Village People were lucky enough to have some 90's recognition with a concert review in this issue. Obviously, doesn't quite fit the theme, but nonetheless priceless.

My personal favorite item of artwork in this issue would have to be the photocopied piece drawn on a bar napkin at an Iowa City bar! Also notable in this issue is the snide record reviewing scale. Yet another example of cleverness courtesy of the writers. And all of this for \$1.50!

IndustrialNation

Aug./Sep. 1991 vol 1, no. 2

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M. Garbe-Chew Fr-44
Anyone who can get an autographed photo of Leather Tuscadero, Ricki Ralph, or the Lingo Driver from "Heart in Heart" gets a free subscription.

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Music Reviews:

Attrition - "Recollection '84 to '89"

Bigod 20 - "Carpe Diem" 12"

Laibach - "The Occupied Europe Tour 1985"



by Stuart Forrest Reid

The following interview was conducted last summer at the World Music Theater in Tinley Park, Illinois, where Nitzer Ebb was opening for Depeche Mode's "Violator" tour. After spending the better part of the afternoon arguing with overzealous security personnel regarding parking arrangements, I eventually annoyed enough people that they let me backstage to see the band. At first Douglas McCarthy and Bonn were clearly tired and somewhat withdrawn. However, as the conversation turned to sampling, remixing, and other industrial bands, they seemed to become engrossed in the conversation.

IN: So, does the name Nitzer Ebb mean anything?

DM: No, it doesn't mean anything at all, we made it up. We cut up letters, put them in a bag, took them out, put them together and got Nitzer Ebb.

IN: It seems that ever since "That Total Age" there's been a real shift in your music. Like on "Belief" and "Showtime." Was that intentional or just natural change over time?

DM: Well, the basis of the band is

around what Bonn and I like to listen to, really. When we get bored of a certain style of music; producing a certain style of music, we don't see any point in not moving on. We don't really do it for anybody else, the band is for us.

IN: How do you feel about having other people remix your songs and how much control do you have over that process?

DM: We basically choose who we want to remix our stuff, and if we don't like it then we don't release it.

IN: Has that happened?

DM: Yeah, quite often, actually. We do turn people down. Usually we have two mixes and then we have to try and find someone else to do a remix.

Bonn: It's pretty hard finding people who get the right idea of what we wanna hear. People think a remix is like, you take the drum track off and some of the music, and put a house track underneath it, which doesn't work. Sorry, but it's not quite imaginative enough.

DM: The best one we've had recently is the George Clinton remix for "Fun to be Had." That was great.

IN: How do you view touring? Do you do it just to promote your music, or do you actually enjoy being out there?

DM: Touring is where the band started...We certainly never felt that we were a studio band, and, in fact, we used to find it really difficult trying to get the energy that we could produce live and put that down to vinyl. It



took us a long while to realize that you couldn't actually do that, and you just have to approach it completely differently.

IN: Do you enjoy playing bigger shows compared to, say the Cabaret Metro in Chicago?

DM: Metro is a good gig...Really, we take our show wherever it is. We just perform our music. I mean, it does affect you in terms of if you're going on in daylight...it's not as vibey at the very least. But generally, we don't really mind.

IN: How important are videos to your band?

DM: They're kind of something you have to do, you know. You want to

get airplay on TV stations anywhere in the world and you have to do a video. So we try and find someone who's got some idea of why we're making music, i.e. fun, and we will work with them and eliminate their ideas, really. We work by the process of elimination. We don't particularly have that many ideas of what we want to do in a video, because we don't have time to think about all that, so we just let them come up with ideas and we just tell them "no," or occasionally "yes."

IN: Compared with many of the other bands that people usually consider to be on the same lines as you, you seem to use less sampling. Why?

DM: I don't think that we use less, it's just that we don't like to show it. It's very easy to get a sequencer and a sampler. In fact, it's incredibly easy now that they're so cheap, and make a record. It's a lot harder to make a record using sequencers and samplers without it sounding like it's just sequencers and samplers and that's what interests us. We're not really interested in kind of showing off how much hardware we've got and how much money we've spent on equipment doesn't mean anything to us.

Bonn: A lot of bands don't really push back the limits of what you can do with the limits of what you can do with sampling. We can all take a snippet of speech off the radio and spin it with the beat...that's been done. It's about time people moved on to trying to think of slightly more creative applications for it, which we try to do with varying degrees of success. But, we try and use it in different ways like capturing the ambience of certain rooms. Rooms sound different, so if you record things in different rooms and sample bits of it, you're going to get a different atmosphere using it in these sorts of ways rather than in just the obvious ways.

IN: When you're putting together new tracks, how does it usually fall into place for you?

DM: There's no set way of doing it, it can start from anything. We'll just build it up around whatever sparks off the original idea. When we were doing "Showtime," we actually sat down and made a list of tracks

we wanted to do; styles like 50's, thrash, guitar, funk, various stuff, you know. We just went through them, and had a heading and an idea of what we wanted to do. It was generally the music that came first with

"Showtime." Previous to that, anything went, really.

IN: It seems that a lot of times your lyrics are more to match the mood of a song than any specific topic, at least until "Showtime."

DM: Yeah, I think that's pretty fair to say...We've never really viewed the vocals as anything more than another instrument, and so when we made a track it's just something to build, as you say, the atmosphere up even more.

Whereas, with "Showtime," we really did want to write songs, because we were bored of

doing the same old thing we were doing before. So with these songs, you have to have a bit more of a story or whatever. Something that people can relate to...less ambiguous.

IN: What's "Lightning Man" about?

DM: The idea for the lyrics was sparked off from an incident that happened last year when we were touring the States in Washington. We got threatened by somebody, by these people. They said to us they were going to "pluck us off" and that we weren't going to get far, and that we'd better be careful out there. So we took that because that sounded good, and built the song around the idea of just creating a kind of filmic scene of street life really. Being on the street, you can just turn a corner and get really messed up. It was quite exciting.

IN: Well, I was totally off. I thought it was about child abuse or something.

DM: Yeah, a lot of people do. The "daddy come to baby, baby come to daddy" bit was just thrown in right at the end as kind of a twist, really. Just because it sounded good. Those things happen, you just sort of put them in and forget why you actually did it. I find the way the lyric moves in terms of...first of all, it's a father calling his child as though the child needs him, when in reality, he needs the child. It's kind of funny.

IN: Can I ask you what you think of some other bands?

DM: Yeah, sure.

IN: Die Warzau

DM: Never heard of them.

IN: Front 242

DM: They're very good at being Front 242, let's put it that way.

IN: Skinny Puppy

DM: The last thing I heard by them I didn't think was too terribly good.

IN: Ministry

DM: Ministry's alright. It's just Al Jourgensen's too heavily into smack.

IN: What do you listen to at home?

DM: I listen to Jane's Addiction, Red Hot Chili Peppers...Recently I started listening to some old Rolling Stones, T. Rex, that kinda stuff. I think, originally, our influences were definitely the reason we started a

band. Bands like Killing Joke, Birthday Party, Bauhaus, guitar bands in the early 80's who were really hard; and then there was a lot of electronic stuff coming out of Germany at the same time that got us turned on to the idea of not having to learn to play guitars, and just being able to pick up a cheap synthesizer and make a lot of noise.

IN: Do you have any trouble with your increasing popularity, with people recognizing you on the streets, anything like that?

Bonn: Not necessarily in the streets so much. Last night, I went out to watch one of my favorite parts of the Depeche Mode show. I just forgot that it was Chicago, and within seconds, there were loads of people around. Not that it really matters, everyone keeps asking you questions. You don't want to go and seem off-hand to people, but you do want to see what you want to go out and see.

DM: It's most annoying in clubs. You go out to a club and you just want to have a party, just have fun and dance around and stuff, and people incessantly want to talk to you about music. It's the last thing I want to talk about.

IN: How much do you have to alter songs for touring?

Bonn: Depends on how much we want to. I mean, normally, it's just shortening them so we can do more songs in the set. Quite often what works on a record to build up atmosphere can actually lose attention when you're onstage, so you cut some instrumental parts, stuff like that. But then, some of them aren't changed at all. "Lightning Man," we do the same arrangement on the stage that was recorded on the album, so there's hardly any change in that one at all.

DM: I think that you get a lot of respect in the States by touring. If people see you as a live band, then they feel they can listen to you even if you're not their style of music or the style of music they're used to. If you can just put on a good show, then they'll like you.

IN: Why did you decide to release the "So Bright, So Strong" compilation of your earlier recordings?

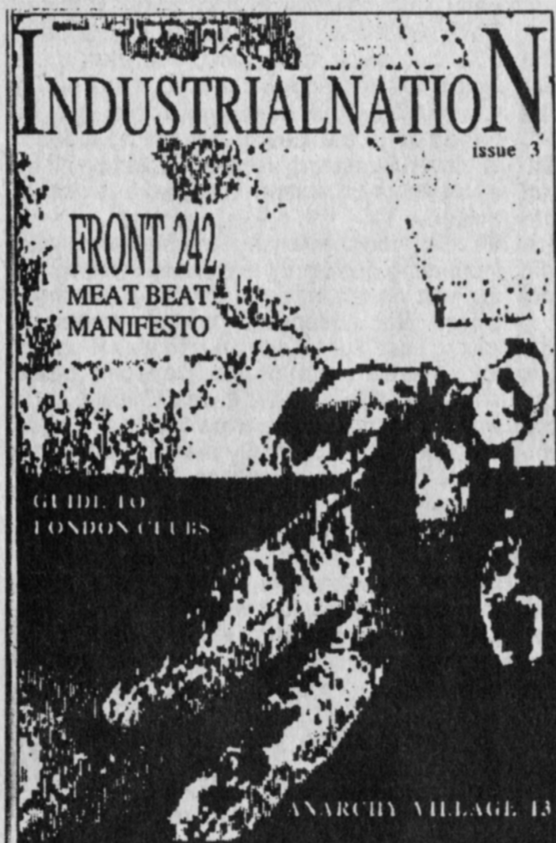
DM: We didn't...that's an illegal compilation. That IS a court battle. That is in the hands of our lawyers. It's really awful, terrible...Well, it looks so bad. Sorry.

IN: Is there any one track that you would want people to associate with you more than another?

Bonn: No, I think that we've been able to change the style of the band so much between tracks, that it wouldn't really be fair to take one track as being THE track. There's various tracks in the history of the band that I find really good. On the first twelve inch, "The Way You Live." On "Belief," I really think that "For Fun" was a good track, and on "Showtime," "One Man's Burden." They're not definitive tracks, they just make me feel good about the band. I'm pleased we made those tracks, that's all.

As the interview wrapped up, the band's tour manager returned, informing me that I was "Out of time, out of money, out of luck." Words to live by. Not.





The editorial on the inside cover of issue #3 boasts, "we're starting to get our shit together a bit more..." Definitely true. The one annoying thing about this issue (also mentioned in the editorial) is the lack of page numbers. There IS, however, a table of contents. (?) Glad this didn't become a regular thing. This issue came out in the late Fall of 1991, boasting a cleaner, more polished appearance, less typos, and a much coveted interview with industry big-wigs Front 242, reprinted here. Not to mention an interview with Meat Beat Manifesto, and some hearty concert reviews of Consolidated, and Nine Inch Nails in London. Also present was a nice tribute article to comedian Redd Foxx, who died of a heart attack in October of that year. The stylistic subtleties of the present magazine, I would say, began in this issue. The record reviews are much more expansive, professional, and in depth, which is something we pride ourselves on. We see the first "State of the Industry" by "guest writer" Kim Traub in this issue. Any of you real IndustrialNation aff-

INDUSTRIALNATION

WELCOME TO ISSUE THREE OF IN - you may notice we're starting to get our shit together a bit more, thanks to all the great support we've been getting - while from all our superb contributors, the feedback from everyone really keeps us going to work harder.

I didn't put page numbers on this issue, since we weren't sure where everything would go until the last moment, but there's a lot of contents anyway, I hope that makes things a little easier.

By the way, there was a graphic in issue #2 that Paul found on a napkin in a bar, so we couldn't credit it - it turned out that it was a picture Usama Alshabi drew for our friend Random, so, there, Usama has now been officially credited.

If you are finished with your copy and don't plan to keep it (why not, huh?) please, don't throw it away - recycle us by giving it to a friend - also, if you contact a person or business you saw in here, please let them know that you heard about them in IndustrialNation. Thanks for supporting us, and see you in issue #4!

Jayson

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Music Reviews:

KLF - "What Time Is Love"

Lycia - "Ionia"

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The Young Gods Play Kurt Weill

"The Tyranny of the Beat" (Incredible Industrial Compilation, 1971-1990)

00:00:02:42

by Kim Traub

A crazy, packed radio station, and the "imaginary friend" is at the eye of the storm. After driving around scenic Trenton for over an hour, Front 242 have finally arrived at WTSR studios (93.1 FM) to sign autographs for the few fans that are crowding the lobby, and then do a live, on-the-air interview. I'm not kidding when I say I was just a tad nervous, but with a fresh pack of cigarettes and a few carefully prepared questions, how could I lose!? Actually, it turned out to be the coolest interview I'd ever done. Even their tour manager was a nice guy (which is EXTREMELY rare)! OK, enough with my babbling. On to the good stuff with Front 242's Patrick Codenys at the helm.

IN: Creem Magazine describes Front 242 "flirting with pop melodiousness while courting cold images of victimization and helplessness." Is this an accurate description in your

opinion, and is that the reaction you're looking for?

PC: I don't think we look for any reaction, we just play the kind of music we feel, and

it's true that very often we have these kind of comments coming to our music...it doesn't matter. We meet people who like it in a sensitive way, others just like to dance to it.

IN: What does "Tragedy For You" mean?

PC: It's sort of a drama, because we wanted to put more feelings in our music. Maybe that's not what people realize, but we try to be more feeling and we went for titles that more involved human feelings.

IN: How do you feel about being labeled an "industrial" band?

PC: I think it's good to have the label "industrial" so people can relate it to something, but it's true that it goes in any direction for the moment. I just saw that TTK is #2 on the dance charts, so it's true that doesn't mean much anymore.

IN: Why did you leave Wax Trax! Distribution?

PC: They did good work with Front 242. I think it's a very good label. They are very visionary.

IN: Is English your native language?

PC: Nope, third.

IN: What are the other two languages you speak?

PC: French and Dutch

IN: What made you decide to sing in English?

PC: There is a phonetic reason. It's much easier to integrate English sentences into music. French is not easy at all. We also don't want to put too much meaning in our message. Keep it slogans, or just pieces of sentences, so we're not obliged to do poetry or a real political statement.

IN: I interpret "Welcome to Paradise" as an anti-religious or anti-evangelist song. Is that it?

PC: Uh...I can't really answer that...it's very cynical anyway.

IN: So, you're not going to give me any hardcore political statements, eh? You're going to artfully avoid that, aren't you? OK, well, does being on a major label mean you get to play with newer and better technology?

PC: No. Our choice is not to buy the most expensive, high tech equipment. Our choice is to buy medium range equipment and try to get the highest results with it. We have always been in control of everything, and we like to do our music the way we think we have to do it. We're a very close unit, and we don't ask

for money from the major label. All we need is good distribution and good contacts with people all over the country. We still work like we worked before.

IN: When you master, say, a keyboard, do you get bored with it and look for something new?

PC: Yeah. The other challenge is playing live, because there's something different, something more physical, and that's very important for us to be able to express. It's important to put some muscle and sweat into the music. You have to keep your mind and your creativity very active.

IN: Does that mean that the stuff you wrote five years ago bores you now?

PC: No. We have no regrets about what we did. Those products are like witnesses to the times. You keep in track of what you're doing, but you always want to go further, especially when you see that all of the other artistic influences are moving very quickly.

IN: Do you think that U.S. audiences differ from European audiences?

PC: Yes. You can't generalize, but I think U.S. people are more into the main beat. They like to come and dance and enjoy. European audiences may be the same to a certain extent, but they like to listen. You'll have all the fans in the front dancing, but then you'll have people in the back, sometimes very old people, who just listen, who like the layers of sound. I think sometimes that Europeans like to intellectualize to music.

IN: Are you involved in any other forms of art?

PC: Mmmmm, no. You see, a musical product like Front 242 takes a lot of time. There

are graphics, literature, press layouts, t-shirts and also the music. At the beginning, we had a lack of structure and we were kind of obliged to do everything ourselves. Nobody trusted this sort of music, you know, 10 years ago, so we had to do everything from the beginning to the final product. We kept this whole idea of controlling everything, even today. We try to propose to the people a product or a result that is as close as possible to the idea we really have.

IN: Do you get involved in the creation of your videos too?

PC: No. We're not very good at video because we don't have enough time or money to put into it. We would like to, we're very frustrated about it.

IN: So you do everything, even designing the little symbols on the album?

PC: Yes, well, I'm not going to lie. We did have to work with someone who specialized in medieval symbols....

IN: Medieval symbols? Do they mean anything?

PC: Yes. They've been modernized for our purposes. One is symbolizing time, one is war, earth, man, speed, and the last one is a target, or site.

IN: You seem to be a rather intelligent band... (he flashes a rather shocked grimace!) with definite opinions of the world, so why aren't you preaching to your audience, or do you think that you preach?

PC: I think the only thing we can preach is that people can find their own individual ways of being. I'm not the kind of person to tell someone how to perform. You say that we

are intelligent, but I think that we are just aware of a lot of situations in the world and think that's just how any human being should behave. I don't think there's anything extraordinary about that. I know that generally in the music sector, there are a lot of morons.

IN: Oh?! (Stress the sarcasm!) Like who?

PC: (Laughs, yet doesn't answer) In any kind of artistic discipline you may find a lot of people with a good sense of observation and trying to be good human beings...that's all we try to be. Also we don't preach because deep down I think we're all disappointed with the human race.

IN: We should be.

PC: Yeah, all you have to do is turn on the TV.

IN: Would you consider doing a collaborative effort, like a Pigface kind of thing?

PC: It's hard for us to collaborate because we have our way of doing music. Also, we have chosen the people in our band for a special reason. We don't really feel like going somewhere else and don't really have the spirit of jamming.

When the interview closed, I had the good fortune of riding in the band's van to City Gardens, where their second U.S. date on this tour was to take place the following night. The guys hung out at the club, talked to people, signed autographs, etc.. Front 242 fans will NOT be disappointed in the live show. There's tons of energy, one of the greatest mood-altering light shows I've ever seen, plus they do a killer version of "Welcome to Paradise". It's sure to be one of the highlights of the fall concert season.



The start of 1992 saw the emergence of IN #4, much improved, more sophisticated, and now laid-out via computer. (Still no page numbers, however!) An ad found inside states, "My, How We've Grown and Changed...Witness Technical Evolution!" That definitely sums it up. We get to see the familiar "corrosive" and "flammable" logos begin to appear along with a plethora of merchandise, such as stickers and T-shirts. Still happily independent and underground, (as we still are), but now gaining some respect in the music world. New to this issue would be the Market Place section, where alternotypes can shop through the mail for such staples as Manic Panic hair dye, RE/Search books, and other zines. A dissertation at the end boasts, "If there is a book, magazine, or comic book you are having a hard time finding, just let us know. We have access to almost everything out there." Letters begin pouring in from all of you with compliments and criticisms about the magazine, and a spot is reserved accordingly in the very front. The magazine has always given an equal amount of attention to the positive and the negative comments we receive. Without input, how do we expect to get better? We very much appreciate any feedback. Kim Traub does an interesting piece in this issue entitled "Facing the Music", which is a micro-condensed history of industrial music. Here's to an issue well done! We'll forgive 'em for raising the price to \$2.50.

Music Reviews:

Frontline Assembly - "Tactical Neural Implant"

LA Style - "James Brown is Dead"

The Church - "Ripple"

Chemlab - "10 Ton Pressure"

Electronic Body Music - "Another World - Part 3" compilation

IndustrialNation

Issue #4, Spring 1992

Welcome to issue four, after many hours of typing and scanning and listening to machines even cursing them, we have at this final moment, finished this latest issue of the Industrial Nation. We learned quite a lot about how much energy it takes to put a zine of this caliber together, we all did much, much more than expected. Enjoy

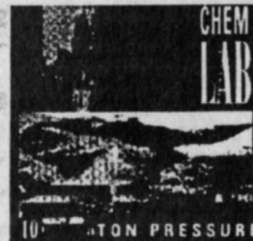
Paul & Dan

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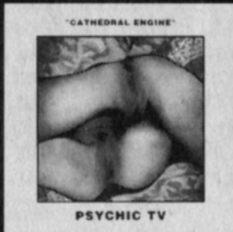
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Jim Marcus Interviews Himself and the Band. (actual interviewer: Kim Traub)

Meet Die Warzau. The most open, gregarious, and friendly people I have ever met in the music industry. Now, I must admit I'm a little biased since I was already a big fan, but spending the evening with them was a lot of fun. On Saturday, November 16, I climbed onto a tour bus with the starving band. (Mr. Road Manager was out on a consumables run.) Once the tape recorder was rolling, there was no stopping Jim Marcus and Van Christie from talking. I didn't even have to ask anything seeing that Jim swiped my prepared questions from my hands and began reading them aloud to the rest of the band...

Jim: (Q- How did you get together, and how did you start?) We just met each other in a club one night. We just started talking about music and performance art.

IN: Were you art school people?

Van: No! No art school!

IN: What's wrong with art school?

Jim: They take your money to teach you something that can't be taught. They do it over and over again, and then they take too long to do it, because they want more of your money. So, we don't have a problem with art school people; victims are victims. You just

can't teach art. You never could.

Van: You can teach pointing.

Jim: They shouldn't call it "art school." They should call it "functions of certain abilities school." I mean, you can learn how to paint, about proportion and perspective, you know, but you can't learn how to be an artist. You have to learn that and live that yourself.

IN: What kinds of performance art were you guys doing?

Jim: We both did different things...

Van: Destructive. Very destructive.

Jim: When we first got involved with each other, we were both into different things. Van was the caveman at the Limelight. A great caveman, I might add...very believable, too! We met at the Cabaret Metro, and started talking about what we liked and what we didn't like and what we thought was legitimate in performance art at the time. We got together that night and started working.

IN: I read in one article that you (Van) were into metal music for a while.

Van: Yeah! Banging metal pipes together. I like Metallica.

Jim: We were both into a lot. I was into opera.

IN: Who are your favorite bands right now?

Van: T99, Spit...

Jim: I like Seal a lot...

Van: Seal, and Spit, and Prodigy...and Metallica.

Jim: I still like things like Can and Neubauten.

(Q- What does Big Electric Metal Bass Face mean?)

Well, it's too many letters to fit on pop hit sheets! Actually, it's onomatopoeic. We finished the album and then named it whatever

we thought would fit the album best.

(Q- Your new album is being pitted against Nitzer Ebb's new one in reviews. Do you think that's a fair comparison? What do you think about being labeled "industrial"?)

Van: What is this, baseball?

Jim: Really, it's not a race. This isn't sports, this is music, this is art. That's why I think our new record is really great. I think "As Is" is really great, too. One Nitzer Ebb in the world is cool. One of us in the world is cool. I think that industrial has never really meant what people think it means. Anybody who's in a band working right now are people who understand what it means. Industrial has always meant just that you have the ability to go beyond. You have the ability to take any genre and expand it and go beyond. Like what Meat Beat Manifesto did with rap. They made rap industrial by taking it and going beyond. It's what rap artists couldn't do, because they need to work within the genre, they can't stretch the boundaries. You need to step outside of them to stretch them a little more. In a lot of ways, we're an industrial funk band.

IN: So, that's your definition of industrial. Taking any genre...

Van: ...Bastardizing it...changing it...

IN: Mutating it...

Van: If it's something that hasn't been done before.

Jim: To step beyond the genre and pull it towards you like Ministry stepped outside of heavy metal, and just dragged it along with them. NIN did that with pop music. I think "Wild Thing" by the Troggs was industrial when it came out, because it just expanded the genre of the time. It took an area of rock and stepped it into dissonant music. That's

what I think Industrial is.

(Q- What do you like better, touring or recording?)

When we're touring, we really like recording and vice versa.

IN: Why's that?

Jim: Because once you start a tour, you really can't get out of it.

Van: Yeah, we really miss the studio a lot.

IN: How many months does it take you guys to record an album?

Van: Two or three solid months. We didn't do this one all at once, though.

IN: Do you have your own studio?

Jim: We do now...

Van: ...starting in March

Jim: (Q- Do you both write/produce/etc. your music? How much do you rely on outside help?) We actually do everything ourselves. We're surrounded by a lot of really good musicians, so if we need certain things for songs to make it work right, then we'll call people in. When we were younger we used to feel like we had to do everything ourselves, but now we're surrounded by all of these good musicians. The people on this tour are really good musicians, so are the people on the album.

IN: Is there a lot of studio improvising?

Van: Yeah, it's one big improvisation.

Jim: I think we got into that when we were working with Chris Connelly.

IN: How did you hook up with Chris Connelly?

Jim: He came into the studio and said, "You guys ought to be on my record." We said, "Sure, wanna be on ours?" And that was it.

Van: We always meet him in the 7-11.

Jim: He's a nice guy and a friend of ours, and that's how we like to do music - working with friends.

(Q- Are you going to be working with anyone else in the near future?) We're going to be working with anyone we feel like, really.

Van: They have to have a unique sound about them, some spark, something new, because there's a lot of people we could work with who'd need, you know, certain kinds of treatment. That's just a corrective process as opposed to enhancing.

Jim: To be frank, we like working with people who are friends of ours, as opposed to someone we don't know. We're obviously not into this for the money, or we'd be doing something else entirely.

Van: You don't make money in music.

Jim: (Q- Who was your toughest audience?)

Van: Boston, last year. They were very sedate. They were better this last week; we played there two nights ago. First time we played Boston we had a good show, everything was going good. We couldn't do ANYTHING to get these people to dance! I mean, they wouldn't move. They were standing like erect corpses.

IN: What do you do when you get a crowd like that?

Jim: We throw fruit at them!

Van: Juggle fruit, or give fruit away. Fruit is often the way to people's hearts.

Jim: (Q- Would you like to appeal to a broader audience?) To be perfectly honest with you, I personally don't care. We made a record we really care about, and that we really like and we succeeded. As far as reaching other people, that's really not my concern or my priority. You have to do records for records. I don't think it's legitimate to make records for people. I'm not going to sit around and say, "well, demographically, I think more people would like it

if we did this..."

IN: I didn't mean it like that. I mean some people feel the need to get their message across to a broader audience.

Jim: We did everything we could from the beginning to keep ourselves from being a pop band. I mean, we gave ourselves a silly name that's difficult to pronounce and even more difficult to spell. We spelled it wrong on our own T-shirts; we made our record titles difficult. I think this record is almost impossible to categorize, and that's good because that's how we wanted it, and that's the way we like it to be, and that's where we want to be. We're not going to say, "Heh! Like us! Like us a lot!" I think a lot of what we have to say has a lot to do with being ourselves, having the right to say and do what you want to.

IN: Does the record company give you a lot of freedom?

Jim: They do without knowing it! We submitted a bunch of demos for this new record, and they assigned certain songs that they wanted us to do and we did whatever we wanted to. There's only two songs on this album that they wanted.

Van: We try and save a lot of things until right before we mix it just to keep it fresh. A lot of songs you do that to are just sort of inspired and you just go and do it. Those come out the coolest. It's difficult to recreate that later on.

Jim: This record is definitely not the record company's record. It's our record. If we swear a little or say something that's a little offensive, well...

IN: Do you think you say anything offensive?

Jim: I didn't think so until we got stickered.

IN: Well, on "Ebbhead" they only say "fuck" or "shit" like once and they got stickered.

Jim: I think they stickered because of "All Cut Up," not "fuck," because it talks about a rape. I think we spend too much time lying to our kids. Stickers encourage us to keep

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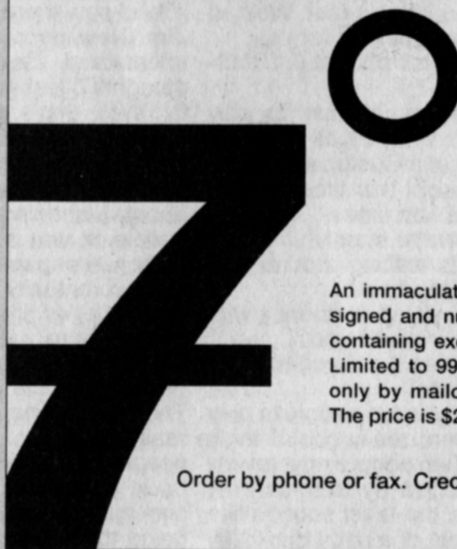
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lying to our kids. I'm concerned about that... If we had our way, the record wouldn't be stickered not because of "Heh, isn't this cool, our record is stickered, now we can sell more." It represents something that we just find very vile.

IN: Do you really think it's that bad, though?

Jim: I think the fact that it exists is a bad thing. I think we're encouraged to lie to our children about what is legitimate, what is viable, what is not viable, about what's the truth.

Van: I think they're completely ineffective.

Jim: (Q- Would you like to appeal to an MTV, 120 Minutes crowd, or post-modern crowd?) You know, the people involved with MTV/120 Minutes are much cooler than 120 Minutes is, it's kinda warped.

IN: You can't be talking about that pretentious host they have!

Jim: Dave Kendall is really a nice guy! Everyone we know at MTV are really not bad, I don't understand why MTV has to be what it is. (Reads a question)

No, this isn't our first headlining tour. We had a headliner with Dessau opening for us.

(Q- What's the best/worst part about touring?)

Van: The best is playing. It's fun to play music for people, that's what it's all about.

IN: Except when you get a Boston audience.

Van: Well, they were cool this time. Maybe they were on sedatives last time.

Jim: Sedatives in the water supply!

Van: The worst part is waiting around and sound checking sucks big time.

Jim: (Q- How much do you think touring with NIN affected your career as a band?)

I haven't really even given it a thought...

Van: We had a good time!

Jim: We like them. They're fun people to play with, the audiences were really cool. I think more often than not when people now review our records they somehow try to throw NIN into it. Us and NIN are the least sound alike bands you could pick out of a hat. I think NIN gave people more of a reason to pinpoint us to a particular category, and it didn't really work that well. So in a lot of ways, it may have confused some people more.

IN: What do you think of Chemlab? (Another cool industrial band that opened for Die Warzau and NIN at a few venues)

Jim: They're nice guys as well. Jared's a

good writer. We had a good time. Chemlab, when they first started on the tour, weren't great but they got better when we were on the road.

IN: How many shows did you do with them?

Jim: Not that many, and they just got sooo much better in a short period of time, that it was kinda remarkable. (Reads...) Wow! I didn't even know this came out, this "Proper Guide to Slamming, Skanking, etc..."

IN: Yeah, it was in some dance magazine. [Dance Music Report] I thought it was cool, but why? Were you guys having problems with that?

Jim: That whole article rose out of an argument I was having with someone from DMR. We were in a restaurant, and I was explaining why I thought slamming was legitimate, and he was saying people just get hurt, and this happens...and I said I believe a lot of that happens because people don't do it correctly. When I was younger, people used to know.

IN: Yeah, there used to be a proper way to do it, and now there isn't any...

Jim: Now, people just don't care or seem to understand. They've missed the point. So I thought I'd just resurrect some old points.

IN: Well, that's good because Consolidated are really kind of against slamming.

Jim: Well, I don't think the people from Consolidated really understand what it's all about. Slamming was never intended to hurt people. It was never intended to give anybody hurt or pain at all. It was actually for creating community, and in a lot of ways, that's what a lot of different aspects of the underground industrial scene is: to create a community. When you slam, you see, there's a difference in the ways the shows are laid out. The people who really like the band, and are really into the music are up in the pit, and the people who are at the bar drinking are at the back where they belong. I think that's what slamming encourages, NOT that anyone is going to or could potentially get hurt, just to create a community for people who really enjoy this activity. This kind of unity among punks used to exist but doesn't anymore. Like when I was in Europe for the first time, I went on the punk plan, which is to get to Europe, find someone with a funny haircut and stay at their

house!

IN: You can't do that anymore!

Jim: About seven years ago, you could do that and that's what the world was, and that's what punk unity was. Plus a lack of commercialism. (Q- Politics!)

Oooo! (to Van) say something about politics...

Van: What bugs us about politics? Just about everything.

IN: I mean, what has been your biggest vocal issue on this tour?

Jim: That's right! Last time we were here (City Gardens, Trenton) we did that big George Bush chant thing, you know, fuck George Bush...

Van: Well, that big George Bush thing still stands. He's still a prick.

He's even a bigger prick now.

IN: Did anyone hear what happened with David Duke today? (Run-off election day in Louisiana)

Van: No, what happened?

IN: I don't know, I haven't watched the news today...I don't know what happened.

Van: What was supposed to happen?

IN: They were voting today.

Van: Oh! The run-off was today! Isn't today Saturday? That's a big contradiction, you know, because the David Duke thing proves the political system works REAL well. (Heavy on the sarcasm) But, at the same time, it also proves that people can get what they want if they vote for it. That sends a message to a lot of the minorities and all those who don't vote.

Jim: Kind of an unusual dichotomy though, because it proves that people can get what they want when they vote, but it also proves that this is what people want. A really unfortunate series of events. Actually, at different places, we've been talking to different people about different things, whatever happens to pop into our minds at the time. At a couple of shows we talked about the AIDS situation, and how no one seemed to have known AIDS existed up until Nov. 7 and that was kinda terrifying to me, because so many of my friends have died from AIDS, and so many musicians and artists. We can't believe the arts community was so ineffective in calling for further funding -AIDS funding- when the sports community seems to be so rapidly effective. I'm just disappointed at that. We talk about whatever we feel like talking about. If people are offended, they're offended. One time, somebody actually came upstairs and said, "I think it's really unfair of you to say 'fuck George Bush'."

Van: That was his big mistake

IN: And you guys ripped into him!?

Van: Well, at least he came up and had a mind. It was a pretty intelligent conversation, though his views were a little...

IN: Twisted?

Van: They weren't twisted. It was like he was just spouting something someone had been telling him. He really didn't have a lot of thought behind what he was saying. Nationalistic tripe. I'll discuss anything. Anyone who has a legitimate point of view, whether they agree with me and Jim, or whoever, as long as you put thought into it and you have reason for what you think, and you're not just brainwashed, which is something you find quite a bit. It's like a whole race of people trying to push things back a million years.

Continued on page 82...

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Abner Malaty - Glide 7" - (Drone) Out of Indiana, but via Germany (?), Abner Malaty utilizes tribal bells, and slowly introduces chimes and pan flutes that gradually build into a dramatic and effective trance-inducing track on the opening of this four song EP. Track two is a short piece, difficult to describe, but resembles falling scales played by electricians. Side two begins with another short piece of electronic waves and sweeps with jumbled radio transmissions mixed into it. I wish this were a longer track. It has a rhythm of its own, dynamic and varied, and ends too quickly. The ending cut is the most ambient, with deep droning choirs of various tones and simple, but effective percussion. This is a very atmospheric track that is dark and powerful, with waves of thick sounds and alternating moments of solitude and frenzy. Recommended. (Drone c/o Stefan Knappe, Longingstrasse 15, 28195 Bremen, Germany) [Ken Holewczynski]



Acumen - Territory = Universe (Fifth Column) Those of you who were intelligent enough to race screaming to buy this CD when it first came out, probably know the secret already. Those of you who decided to wait and read the review in IN before shelling out your dollars are most likely shit out of luck regarding this secret. A limited amount of first pressed CD's were equipped with a CD-ROM which, when running on your computer beast, allows you access into the cybernetically altered minds of the Acumen crew. Well...maybe I'm exaggerating a bit, but it is certainly worth clamoring after a copy of this CD to hear an "un-plugged" version of "Djentrified." Horn section and all.

I don't fucking care (Ooooo, that was cheesy!) what they did on "Transmissions from Eville" and neither do they. Territory sinks even deeper into the cavernous maze of metal crossover....and the ever so subtle, trendy workings of rap/hip hop are absent here. It was all good on "Eville" (one of Misty's "all time great Industrial CD" picks), but unnecessary on "Territory". This is a more mature and experimental Acumen, heavy on aggression and guitars, pushing the limits of what is considered Industrial, and never once removing itself from that genre. Track one, "Stone Farm," is one of my favorites. Jason's vocals slinking across "eenie meenie minus one" before a heavy, throbbing beat slides in....and then that trademark Acumen clean, rhythmic, guitar-punctuated noise with off-beat drums kicks in, along with a slightly spooky synth loop following the drum rhythm. It's got all the breaks and cool changes that "Matador" does, but with the density of a black hole. Cool as hell. "Djentrified" has the most fetching lyric, as we all know how we love to scream "Stop looking at me!" and "Motherfucker!" You know, I could cover every track on this CD, one to ten, and perfectly enjoy doing it, but I'm afraid that's un-pro and my readers might get bored. Besides, I want you to go out and buy this and listen to how marvelous it is for yourself. I will drop a word about one more song, though, because you're already reading this and I have more of a chance to hook you in if I work delicately! "Queener" has the most bizarre subtext. The lyrics read about a girl who is starting a band and her beau is basically telling her it's fucked and stupid. Got his thumb down on her ambitious ass, you know? Thing is, she ends up on TV, albeit totally commercial, and he's left cynical. This may sound like a trite commentary, but it's actually quite a feat for Jason to pull this storyline off lyrically, which he does with great panache. Musically, it's got a hook to die for and is very addictive. (I am disappointed that the liner lyric reads "I think she said that she don't fucking care" and it's sung "She don't really care." I know they're sick of that tag line, but it is effective!) Acumen are very talented and diverse. I don't think they've even

quite realized that yet. Jason has one of the most compelling, sexually charged, skilled voices of the genre. Their musicianship is impeccable and enigmatic. They've not quite found their niche, and that creates some surprising and marvelous music. I think that maybe Acumen is one of those very, very few bands that cannot, and will not, be classified. A "label" will be created around this kind of successful floundering. I've heard their work with Clay People and Iron Lung and that is seemingly indicative of where Acumen will cruise next. It is growing, it is becoming. Considering the place where Acumen started, this is kind of a scary concept. Shit, can they get any more fucking addictive? If "Territory = Universe" is the first indication, I say strap the rubber around your arm, baby, squirt the needle, and prepare to become an Acu-crack whore. [Misty Dawn]

Alien Factor - Desolate (Decibel) Take all the interesting elements of industrial music, both past and present, put them together in one junk yard compactor and hit the button and what you end up with is the amalgamation that is an Alien Factor album. "Desolate" combines the best of the various factions into some of the most unique and engaging material I have heard in the last six months. More accessible than the last few Puppy albums, yet maintaining artistic integrity, Tom Muschitz paves a path that only he knows and others at best, can attempt to follow. Desolation weaves in and out of noisescape while bursts of drum beats, electronic sequences and aggro-industrial riffs shoot like machine-gun fire across the barren landscape. And when they burst, they are deadly. "Dysphoria" flows like a ghostly anthem, followed by the screeching of "Termites and Maggots." "Obey" is a creepy little number with a simple warbling bass and some aggro riffs that kick the song into high gear. The entire album plays like a soundtrack with moments of ambience and also of contrasting beats. If you've heard of Alien Factor before, you owe it to yourself to seek this out. If you haven't, then you need to pay closer attention - this is creative and intriguing. [Ken Holewczynski]

Allison With One - While Drifting (Broken Sound) Gentle electronics, ambient backdrops, watery echoes, fuzzed guitar, a hint of drums, mournful spoken samples, a soothing female voice, a whispery male voice, searching lyrics; these are the components that mark the first song on Allison With One's debut album. There is more than a reminder of Maria Azevedo (Battery) in Esther Langan's voice. In structure, "While Drifting" calls to mind recent releases by Battery and Gracious Shades. Songs blend into one another because they are thematically linked. The opening "Dread" moves into the similarly subtle "Wind" and "On These Days." The listener is relaxed, adrift on an ocean of changing sound. Yet with "Kingseat," a slight aura of menace enters the mix. This is, after all, industrial music. "Now is all here ever is," sings Matthew Jeanes on "Time." Motivational lyrics are rare in this genre, but put to good use throughout this release. For those who seek more familiar topics, dip into "Tabula Rasa," which deals with the aftermath of a relationship. "You made me what I am, and now I don't know what that is." The middle of the album demonstrates Allison With One's dance floor potential. "Need," "Courage" and "Just" are perfect single nominations. In its original incarnation, "Courage" is hampered by brevity, but "Need" receives a jauntier treatment later on the album. (A remix album is in the works.) "Eden" begins to bring the album to a close, both theatrically and musically. Sparkling keyboards provide the backdrop for words of closure: "I've spent all of my life breaking out of Eden, trying to purge everything of you from me." The title track ends the album, and is similar in feel to Front 242's "Crushed." When Jesus appeared on the scene, people asked, "Can anything good ever come out of Nazareth?" People will be asking similar questions about Allison With One, who hail from Tampa, Florida. Jesus arrived to save people from their sins; Allison With One are here to save the domestic industrial world from mediocrity. Believe. (Broken Sound Records, 3907 Dunaire Drive, Valrico, FL 33594) [Richard Allen]

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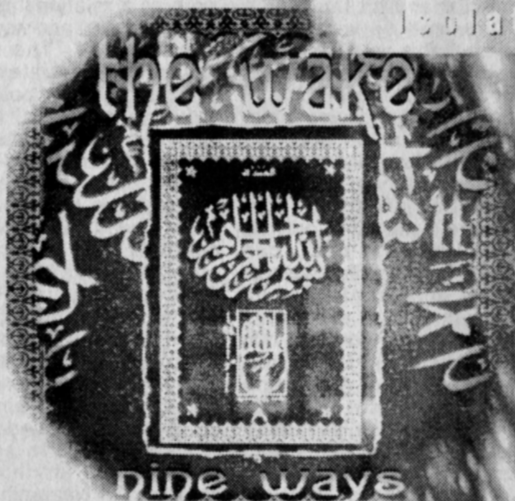
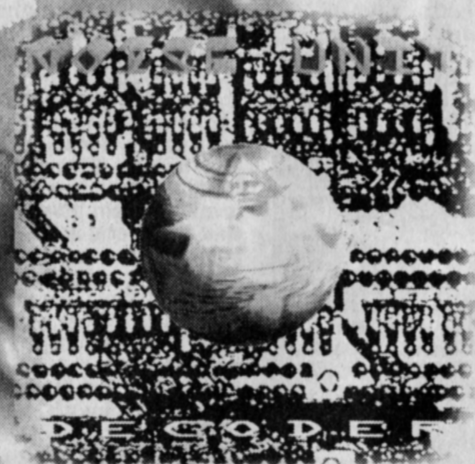
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 CLEOPATRA

Angels In Heavy Syrup - III (Circular Reasoning) This mini-album from Japan's Angels in Heavy Syrup probably isn't what you're expecting. Throughout the six tracks, they practice a sort of revivalist psychedelia with guitar, bass, drums, and female vocals lightly floating forth from the pits and peaks of the CD. If the sound quality wasn't so good, you'd swear it was recorded in the sixties. Save it for when your friend the hippy comes to visit. (Circular Reasoning, a division of Charnel Music, PO Box 170277, San Francisco, CA, 94117) [Shear]

Apocalypse Theatre - Angry Angels (Apocalypse Press) Being that San Francisco has become a rising star on the national goth/dark-wave scene, with the success of bands like Malign and Switchblade Symphony, it is no surprise that mainstays such as Apocalypse Theatre have recently been gaining recognition. The release of "Angry Angels" proves that this attention is just.

Apocalypse Theatre takes a slightly different route than the standard fare on "Angry Angels" in their overt use of synths, something that is still only sporadic in the gothic genre. Although "Angry Angels" stays within the typical vein of goth-style music and lyrics, they do not endeavor to confine themselves to the strict code of gothdom. Vocals are provided alternatively by a man and a woman (sorry guys, no list was provided for me). Yeah, the man's vocal style bears a passing resemblance to Peter Murphy, but it is not downright emulation and is done very well.

Apocalypse Theatre occasionally tip-toes into the realm of industrialism with a few processed vocals, some samples, and the odd sound bite. Songs like "Alien" suggest a mixing of the two styles, where as songs like "Raven" and "The Hitchhiker" are solid goth cuts. "Assassin," however, proves the band's diversity, being it features SF counter-culture poet Clint Catalyst doing spoken word to noise tracks.

In all, Apocalypse Theatre's "Angry Angels" is a solid effort proving that good goth isn't always gloomy, tired, or overdone. Rage as a power in goth music is alive and well. (Apocalypse Press, P.O. Box 420476, San Francisco, CA 94142) [KYron]

Apoptygma Berzerk - Non-Stop Violence (Tatra) Sometimes a band comes along and the only word you can use to describe them is brilliant. Apoptygma Berzerk, who hail from Oslo, Norway, are one of those bands. From the first measures of the title track, "Non-Stop Violence", I was nothing short of awe-struck. Truly an incredible EP, this three-song masterpiece has it all. A good dance beat, synth lines reminiscent of late 80's synth pop, poetic lyrics, and plenty of talent to boot. The title track is strong, but in my opinion, the second song "Near" is the best cut. There's only a handful of songs on the planet that are actually capable of giving me chills. "Near" is one of them. It is surprisingly catchy, even though it has almost a dark, moody feeling behind it, not unlike

Camouflage. The last cut on this album is a live track entitled "Burnin' Heretic". For the sake of not sounding redundant, I'll spare the swooning, but if they ever play in America, I'm the first one there. (Tatra Records, box 96, 1450 Nesoddtangen, Norway) [KC]

Arcane Device/Asmus Tietchens - Speiseleitung (Raum 312) Another interesting product from this relatively new German label, which already has several interesting releases to its credit. The title is German for "power lines", although the music did not really suggest this image to me. It is a collaboration from two well experienced composers and well worth the effort. David Myers edited rough material in his NY studio which was then sent to Asmus, in Hamburg, where he proceeded to deconstruct, and recompose it. To bloody good effect...the three disappointments are David Myers solo. The rest of the record is like a journey through asteroid belts in warped universes, where the asteroids are bells and the universes are thin stretched wires. The music threatens to break through into other dimensions at times, pushing outwards but never quite fracturing the shell that encloses it. Total control is sometimes a beautiful thing. The press blurb hints that this is the last recorded work to be released by David Myers as he feels that music can do little to change the ways of this wicked world and is now going to devote his time to what he considers more effective methods. Strongly recommended. (MP)



Astrocat - Realms This is acid. Minimalistic, hard pumping acid. This first CD from Astrocat, is ready for the dance floor. The music is non-vocal and strictly danceable. This is as hard as it gets. With 303 screaming and 909 pounding, the whole CD is very powerful. Not for those who don't want to work up a sweat on the dance floor, but definitely for those who want to see where electronic music is going. Definitely Astrocat (Jordan Trais) is a force to be watched. Be sure to catch him next time he DJs some where, it's a real treat. [Chiko]

Attrition - 3 Arms And A Dead Cert CD (Hyperium) The long-awaited follow-up to 1993's excellent "The Hidden Agenda" (the surprising soundtrack record "Ephemer" notwithstanding) the new Attrition full-length lives up to all expectations. Darker than ever but still danceable; Martin's voice has dropped to new lows (I'm talking frequency, not quality!!) This time out we get real guitar and viola - a beautiful addition that removes the

tracks from a total machine state. Fear not, electro-purists, the guitar is pretty understated. Bass lines are tighter and more complex than their predecessors, and the drums pack a previously unheard wallop. "Cosmetic Citizen" and "One Of These Mornings..." have got to be the standouts, although it's so hard to pick just one! For those thrilled by Attrition's contribution to the IN Sound Sampler Vol. 1 the harder electro stylings of "Demi-God" or "White Men Talk" should appeal; the classical overtones of the title track as well as the multi-violata solo "Prelude" point to good things to come, namely the classical album "Etudes" due out on Projekt this year...A captivating and entrancing blend of smooth, insistent electronics, beautiful orchestration, Martin's harmonized growl and Julie's ever-so-perfect operatic inflections, "3 Arms" is not to be missed.

Those quick enough will grab the two CD version which includes the "free" live-in-the-studio maxi "The Electronica Sessions", with the six tracks "Agenda Station", "Right Hand Man", "Scenario", "Fusillade VI", "My Friend Is Golden" and the classic "The Outer Edge" from '84s "The Voice Of God" 12", here given a complete overhaul to wondrous effect. Hey, it's free, you can't go wrong. Bowes is without a doubt one of the greatest living composers of the 20th century. [Kirby]

ATD - Convention Cyber Relations (Furnace) I'm sorry, but I always find it charming when a techno band puts BPM timing on the back of their albums. All of the

songs on this album had potential... a lot of potential. But it seemed that every song had it's share of problems. For example, there wasn't too much of a harmonic range on the album at all; virtually no bass to be found, which is exceedingly rear for a techno band! That tended to make all of the songs sound tinny. "Your Life", a hard-hitting, pretty competent dance song at first got absolutely ruined with a horrid, dry, airy, high voice. A lot of their songs also took a while to get into. If you haven't gotten through the introduction by about two minutes, it's no longer an intro, is it?! Someone give these guys a music theory lesson! (Furnace, 340 Bryant St., 3rd Floor East, San Francisco, Ca. 94107) [KC]

Aube & Cock E.S.P. Maschinenwerk CD (Charnel House) Cock E.S.P. made the sounds, Akifumi bastardized them beyond recognition. Four pieces that rise and reverberate in typical Aube style, although I suppose slightly more mellow than you might expect; titles like "Tour de Trance" and "Spacedub" give something of a good indication of what's to come. Oh, just when I thought it was going to stay nice and quiet, here come the spastic bursts of distortion. What can I say, possibly another masterpiece? Limited to 1000 copies. (Charnel House, PO Box 170277, San Francisco CA 94117) [Kirby]

Autoerotichrist - Une Saison En Enfer (Wordmade flesh) If death by noise music wasn't interesting enough, how about the internal sui-

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cide pact between two artists who collaborated across the Atlantic to create the ultimate sound of destruction? This is my first glimpse into the lives of Autoeroticist, but by way of the bio alone, I have to say this is pretty heavy stuff. Not your standard "spoons in the garbage disposal" fare, AEC is not noise which leaves you with the impression of, "gee, that's harsh" but rather, "gee, is that blood running out of my ears?" Tales of alcoholism, drug addiction, attempted suicides, unfinished music, and mental wards surround this project. If ambiance could raise a band in notches of appreciation, this one has earned forty or fifty. Although I am generally not a noise fan, I found this project to be irresistible. It doesn't make for great background noise, but then again, nothing that leaves your brain upside down does. (*Wordmade flesh*, 11015 Barton Hill Ct., Reston VA 22091) [KYron]

Babylonian Tiles - Basking In The Sun At Midnight (St. Thomas Productions) Let me preface this by saying I spent my formative years living in Westminster, CA, where the return address for this band resides. I was feeling homesick when I put this CD on, because it reminded me of my teenage years, shopping for old Berlin vinyl in Costa Mesa. Perhaps Bryna Golden lead singer) has a voice that is slightly reminiscent of Berlin, or perhaps I am feeling entirely too nostalgic, but this CD has that nice, soothing, garage feel that reminds one of those high school years

spent wearing Bauhaus t-shirts while listening to the local goth band and the coffeehouse down the street. This by no means is a criticism.

Forgive me for being sappy, but I like that quality of Babylonian Tiles music. I really enjoyed the 80's-esque feeling of songs like "Each Dying Breath" and "Teknicolour Aftermath." Babylonian Tiles has an appealing combination of old-style goth guitars with early 80's keyboards. Although this is a freshman attempt (no pun intended), I look forward to future installments of Babylonian Tiles when hopefully they will have taken their unusual sound a bit further. (St. Thomas Productions, 7771 15th St., #3, Westminster CA 92683) [KYron]

Beequeen - Sugarbush (Raum 312) These two guys have been around for quite some time now and they have released quite a bit too. Sugarbush is their third CD and offers us, as before, nice atmospheric tracks for rainy Sunday afternoons. But I think that the seven pieces have been composed in a much more clever way than their early work. This creates a multi-level work which will remain interesting even after a few times listening. Previous releases were pretty much self-produced, but Mark Poysden co-produced Sugarbush, which certainly contributed to the overall quality of this CD. Let's see (hear) if they can continue this on their next work. I am looking forward to that. (Raum 312 - P.O. Box 150 209 - 28092 Bremen - Germany) [Frans de Waard]

Bel Canto "Magic Box" (Atlantic) An interesting album from a band that boasts an incredibly talented vocalist. The album opens with a wispy music box prelude and goes into a series of cool, jazzy, whimsical songs, intertwined with literary, free-formed lyrics, and Liz Frazier (Cocteau Twins) vocals. There is a strong emphasis on melodic bass lines, and synthesized strings. Each of the songs takes on a different twist, all dramatically removed from their previous material. "In Zenith" takes on the Enigma-esque style that is most familiar. "Free lunch in the Jungle", and "Rumor" have a clubby, trendy, almost Bjork remix edge. "Bombay" is decidedly Indian sounding, complete with sitar and Indian scales. My personal favorite song would have to be "Didn't You Know It", a danceable, bluesy, trumpet-adorned number. If you like Bel Canto, you won't be disappointed. (Atlantic Records, 75 Rockefeller Plaza, New York, N.Y., 10019) [KC]

Beyond Dawn- Pity Love (Candlelight) The first, full length release from Norway's Beyond Dawn is a step up from their first EP release "Up through the Linear Shades". "Pity Love" shows the band maturing into a self-efficient outfit. The opening track, "When Beauty Dies", starts off a nihilistic journey of woe and despair, developing more of an ambient/trance/chug/doom kind of thing. Also drawing influence from doom and black metal, Beyond Dawn have successfully melded overtones of hatred and anger into

their beautiful sound, regurgitating it back into a cesspool of melancholic hate. The use of clean and black vocals are reminiscent of My Dying Bride's monumental "Turn Loose", the Swans, with a bit of Burzum thrown in for good measure. "Pity Love" is an equaling an album that you can weep to while beating on your kid brother or sister. Angry, depressing, and oh so fun. Buy this or I'll find your dog and give him a bone. (Beyond Dawn c/o Candlelight Records High Wycombe HP156TY U.K.) [Skott]

Beyond Within - The Tepal Concept (Manifest) Seattle, Washington has provided yet another addition on the industrial scene. If you thought that the only thing that could come out of grungeland was power chords, guess again.

If sterile sparseness was a deity, Beyond Within would undoubtedly be worshipping it. Whereas much of the current industrial fare concerns itself with being avant garde dance music, Beyond Within has no such aspirations. Beyond Within takes soundtrack industrial away from the single minded vocation of writing the background to a movie that does not exist to composing the score for an evening of contemplation or speculation. Beyond Within is an intensely intellectual musical score focused on the soul. Using the Doubting Thomas "dialogue samples as lyrics" style, "The Tepal Concept" becomes a narrative for the human consciousness. Although not particularly layered or diverse, Beyond Within is nevertheless a conceptual

So Burma Jam, what the Hell is this band? Are they Dub? Ska? Punk? Dunno but they have this very chunky groove. More low end than your middle aged mother. Big guitar in the Richmond tradition, tempered by sax, samples, and the voice of a dangerous woman.

Kingdom Scum. Jet-setting, anarcho terrorist lunatic fringe punk hip hop folk about the pale under belly of the collective psyche. You may have heard the earlier albums on Eerie Materials and Staalplaat.

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album with considerable merit.

The budding Manifest Label is proving itself to the industrial scene despite the stigma of location (Seattle, WA) through bands like Beyond Within and The Christ Analogue. Keep an eye on this one. (*Manifest*, 53 West Etruria St. #C, Seattle, WA 98119) [KYron]

Bile - TeknoWhore (Energy) "The music speaks to you every day, but you're too deaf, dumb and blind to listen!" Well, you'd better listen to this -- and NOW -- because if you don't, you're gonna feel real stupid when Bile's the next big thing and you're left in the dust listening to your Skinny Puppy wanna-be bands.

Bile is one of the most original industrial bands around these days, and one of the only ones that hasn't started to go the synth/dance/techno route. New York's hardcore aggro-industrial terrorists are every bit as hard to swallow on "TeknoWhore" as they were on "Suckpump". Maybe even more so. Contrary to what the title may suggest, this is not techno. Now, the "Whore" part... that's right on.

When I first heard this album, all I could think was, "That's so sleazy! I love it!" In the slower songs, between the slithering bass (love that bass!), the gritty guitar and Krztoff's snarling, growling, vindictive vocals, there's something strangely seductive in the way it sounds... it's almost like this undulating "groove." (Can I use that word in Industrialnation?) The lyrics themselves come straight from

(insert favorite porno flick here). One of the best examples is "Compound Pressure": "Your slut whose wife won't be the same/You make her come, she screams my name...I got her to eat my cock and I shot in her face/Suck my spunk with no disgrace." A pat on the back for ol' Krz! You da man.

Other great nasty tracks include "Lowest Form," which Chuck Berry will undoubtedly dig; "You Can't Love This," which evidently crawled from some slimy New York gutter, seething and reeking; and "Green Day," which somehow reminded me of Prince (or whatever the fuck his name is now). The samples are all full of sleaze, too. Damn, I love this album! [Veronica]

Black Tape for a Blue Girl - The First Pain to Linger (Projekt) This Black Tape for a Blue Girl is kind of a "soundtrack" to go along with a book Sam Rosenthal (the genius behind Black Tape for a Blue Girl) wrote that accompanies the CD. The mood of "The First Pain to Linger" and the book match perfectly. It's very beautiful and melancholy, but what could you expect from Black Tape? It gives you a feeling of what first love is like-the way it takes over your body, mind, and soul-hence The First Pain to Linger. Basically, the CD is songs Sam Rosenthal has recorded before for various other albums but he has rearranged them to give them a different mood and feel. Somehow he makes the songs sound even better than before. My favorite on this

album is the song "The Glass is Shattered" which is a rewrite of another older favorite of mine "The Broken Glass" (off of "The Lush Garden Within"). On this particular one, he reworked the song so that it emphasized on the enchanting female vocals of the original, giving it a more feminine perspective. As promised, Sam Rosenthal shares with us more extraordinary music and also gives us an intimate outlook on relationships, true love and how it affects life. The book also gives us an understanding where he has gotten a lot of his inspirations to make such passionate and memorable music. (LS)

Blowhole - Billowing Sheen (Apraxia) What the fuck is this? This is the most worthless piece of shit my jaded ears have ever heard. Who are these morons? Musicians? Fuck no!! Just some bored retards sitting around yanking their stupid cranks trying to make something "original". Do not get this "album". Blowhole does just that. How such a band of losertude can get signed on any label, large or unknown, I will for the love of Christ never know. Captain Beefheart sounds like God compared to this. All that happens on the whole album is a bunch of monkeys sitting around beating on pots, pans, their cars, their mom and whatever else non-instrumental they could get their worthless little hands on. Just say no to Blowhole. (Blowhole c/o Apraxia P.O. Box 85155 Seattle, Wa 98145) [Skott]

Brain Leisure - Mindfire (Cleopatra Hard Records) Industrial networker extraordinaire Fixx, along with Dom and Herve, finally were given the opportunity to put forth a complete package of the project many of us have been waiting to hear for a while. Fixx's contacts in the underground industrial scene have always been constantly aware of Brain Leisure's activities, and Hard Records has given BL it's chance. Part European electro, part industrial dance, Brain Leisure sound is swirling of analog strings, filtered sequencing and de-tuned double-oscillator basses. Brain Leisure put forth the aggression of more standard industrial as witnessed by the beats and harsh vocals, but also incorporate those Depeche Mode-like metallic sequences that carry along throughout the song, accented things at just the right moment. On the title track, BL give a little homage to the Kraftwerk sound with a simple string phrase, followed by some classic analog bass sounds. "Eternal Part 2" is both catchy and entrancing, while "Teknology" is the most manic. Brain Leisure, I'm convinced, will soon be ranked among noted demi-gods X marks the Pedwalk, Leatherstrip and the like. [Ken Holewczynski]

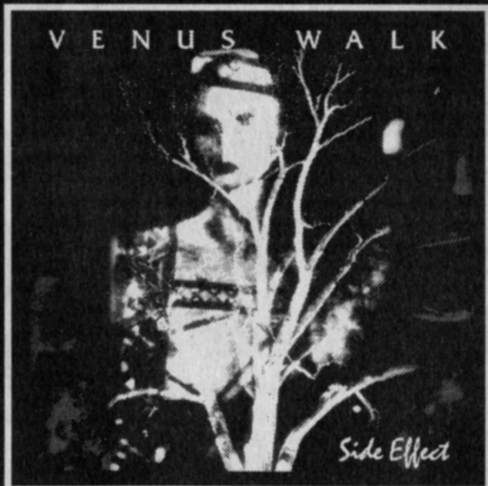
C17H19NO3 - Terra Damната (Fifth Column Records) Imagine being in the bowels of the earth, in utter darkness, but aware that you are surrounded by ghastly demons and entities that your mind cannot even picture. All around you voices cry in out despair, some in agony, some moaning, and some you can-

not even shudder to think about. Now try to imagine the soundtrack to such a scene, if you can, and you might be able to hear the brilliance that is Terra Damната. This is the 90's answer to the original "industrial" sound that many find lacking in today's beat-driven electronic world. Haunting strings, choirs and horns punctuated a barren landscape of noise, bombastic drums and voices, like a nightmare you want to wake up from but are too eager to see concluded. This is a recording that must be listened to in its entirety, completely alone and in the dark. No fair leaving the lights on. [Ken Holewczynski]

Ceremonial: A Tribute to Joy Division (Mere Mortal) I think Andy Warhol was wrong. In the future, not everyone will have fifteen minutes of fame. Instead, I predict that in the future everyone will have their own tribute album. Over the past couple of years, tribute albums have been one of the hottest new trends in the record industry. So much so that the artists being paid tribute to are increasingly of dubious merit (I mean, come ON, the Carpenters?!?) Fortunately this is not one of those albums, because if anyone deserves a tribute album, it is certainly Joy Division. This 70 minute disc contains contributions from a few established bands like Lycia and Corpus Delicti but mostly consists of lesser-known and unsigned artists such as Decaf and Ikon. It's a rare opportunity to get to hear what's going on in the undergrowth of the scene. Most of the tracks stay fairly true to the originals, but one or two take the songs to totally unrecognizable territory like a good cover should. It was interesting to hear different versions of the "classics" we all know and love, but I wish more of the bands had injected their own personality into the songs rather than simply kneeling at the Temple of Ian. The best part about the disc, though, is that it made me want to go back and listen to the originals again, which I hadn't done in some time. Hopefully, Mere Mortal will provide us the opportunity to hear some of these up and coming bands performing original material next time around. (Mere Mortal Productions, PO Box 383, BU Station, MA, 02215-383) [Shear]

Changelings - The Changelings (Middlesex) The Changelings are a lovely Gothic band out of Atlanta, Georgia, boasting an ensemble of Renaissance instruments, such as the mandolin, harpsichord, and dulcimer, with very ghastly vocals. Their songs range from being Paganistic to Celtic to ambient to chanting. Regeanna has a beautiful voice that resembles Enya at times but can switch to the rawness of Miranda Sex Garden. They are very hypnotic, dreamy, and mysterious. They have a wonderful resume, playing with some luminaries such as Shadow Project, Ordo Equitum Solis, Dave Vanian, and Miranda Sex Garden, and also performing at the Anne Rice Halloween Ball which would make sense because of their hauntingly intoxicating verve. Some of the best songs on this are

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Incantation, "11:59 PM October 30" and "Season of Mist". They would probably be wonderful live as this CD is truly mesmerizing and their captivating music gives them a tremendous chemistry. I highly recommend this. (Middlesex records PO Box 5583 Atlanta Georgia 31107) [LS]

Christian Death - Amen (Century Media) Fans of Christian Death tend to be some of the most devout fans you're likely to encounter. If you count yourself among their ranks, you'll definitely want to pick up this new, live double-CD set. Featuring 22 tracks of their trademark guitar-driven goth rock, the album is well recorded and the performances tight and aggressive. Live performances are often the proving ground for many bands, and although many fans will be upset that they can't see their idols' mopey faces or mall-chick hair, they certainly won't be disappointed by this sonic double dose of their heroes live in action. (Century Media, 1453-A 14th Street #324, Santa Monica, CA, 90404) [Shear]

Confront James - III-Gotten Hatred (SST) This full-length release from Greg Ginn and friends features much of the same cluttered, avant-funk as the "Just Do It" EP, but it doesn't work quite as well. First off, the remixes on "Just Do It" were a little closer to industrial terrain than this album...this seems to concentrate on more psychedelic sounds... secondly, I get the feeling that Confront James is better in small doses. Richard

Ray's vocals are still twisted and great, but the mixing is poor and musically it comes across more like Tackhead's misfit cousin after forgetting the medication at home than on the EP. There's definitely a following for this kind of stuff, but I found "Just Do It" to be a much more interesting listen. (SST, PO Box 1, Lawndale, CA, 90260) [Shear]

Construction No. 008 - Electronic Constructions by Signal to Noise and Epoch (Arts Industria) Last issue, I reviewed Construction No. 009, which was an electro-industrial compilation that featured Signal to Noise. This album is a retrospect of that band, a project of Arts Industria representative Ken Holewczynski, whose reviews grace our fine pages here Epoch is a side project of sorts to Signal to Noise, also solely made up of Ken. Both projects are relatively different from each other, Signal to Noise being the more dancey, "electronic" sounding of the two, starring some patches off of vintage analog synthesizers, and some creatively used samples. Now, don't get me wrong, Epoch is also solely comprised of electronic instruments, but it takes on a more minimalist approach, and doesn't sound quite as artificial. I enjoyed this album as a whole, and it's apparent a lot of work went into the making of these songs, a trait not that evident in too many bands, unfortunately. In tracks like "Submission" (Signal to Noise), the listener really gets the impression Ken has a handle on technology. Very well done. (Arts Industria P.O.

Box 4142, South Bend, IN., 46634) [KC]

Corpus Delicti - Sarabands (Cleopatra) Corpus Delicti are, in my mind, one of the few truly exceptional goth bands on the scene today. They have many a great thing going for them; they are French, they have a female drummer who doesn't sing, they sound neither like Bauhaus or Sisters of Mercy. They use jangly goth inspired guitars to calculated effect, but do not aspire to cash in on the gothic rule book of "How To Make An Album That Will Sell" (something that bands like Children on Stun, Nosferatu, and pre-"Tyranny of Inaction" Rosetta Stone has done to varying degrees of success).

"Sarabands" is good old fashioned, heavy-on-the-guitars-and-affectation-style goth done with a surprising freshness that makes it very listenable even for this crabby-when-it-comes-to-goth reviewer. Something about this disc is just done damn well. Nothing stands out particularly, just an aura around it that makes it appealing to the ear. So often does goth become repetitive or derivative from the two aforementioned sources. It's nice to see a band take a music style and breathe some new life into it. Jerome and Chrys simply play their guitars very well and Roma is the drum goddess.

If you are into well-crafted, old-style goth, check this one out. You will pleasantly surprised that goth can be done so finely crafted and yet so non-derivative! [KYron]

Crawl/Child - Principles of Exclusion (Freedom In A Vacuum) Crawl/Child is, perhaps, some of the most analog, most experimental, most treble, most nihilistic music I have encountered since falling in love with Godflesh. Not to compare the two because they are nothing alike, but that the music had a similar chaotic effect on me. At first I was put-off, confused, somewhat disdainful. "What is this crap?", I asked myself. Slowly, I began to realize, as I got used to the feel of my brain being fragmented into small, squishy pieces, that I liked the spontaneous feel to Crawl/Child.

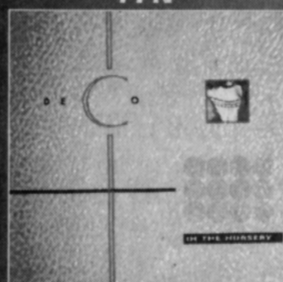
The liner notes say that Crawl/Child is "spontaneous creation and infinite forgetfulness." In journalistic terms, Crawl/Child is a heaping serving of punk, a helping of old-style industrial, and a balancing of experimental noise with an occasional touch of rap for flavor. Please don't all run away screaming at once, this is a good thing.

I was glad, by track six, that I hadn't turned this disc off, because I had begrudgingly began to enjoy Crawl/Child. As someone who is not a fan of noise music, this band had the unique appeal of being hard-edged, experimental, and noise at the same time, bringing an unusual texture to a style of music that I found generally bland.

I highly suggest to anyone who likes experimental music to pick up this one. Crawl/Child is the kind of spontaneous nihilism that I wish would infest more of the industrial genre. "Principles of Exclusion" is what parasitic, decom-

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posing nightmares are made of... and fun too. (*Freedom in a Vacuum*, P.O. Box 862, Station F, Toronto, Ont. M4Y 2N7, CANADA) [KYron]

Crisis N.T.i. - The Alien Conspiracy (Fifth Column) They're not joking. Yet another Jean Luc DeMeyer (of Front 242 fame) side-project, conveniently released on Cyber-Tec Records. (Of course, yet another Jean Luc affiliate). Maybe we should call this "The Post-242 Conspiracy". Anyway, this album tends to sound A LOT like the Cyber-Tec project. Almost indistinguishably, aside from one main difference. This album talks about the imminent invasion of the earth by aliens. Songs with blatant titles like "Earth Under Threat", "Praying to the Aliens", and "We Are Not Alone" take on a negative, rather sinister feel that is indicative of the album as a whole. The music itself is good, but I yearn for more originality, and wish they'd take on a slightly different style. (Fifth Column, P.O. Box 787, Washington D.C. 20044) [KC]

d.a. Sebastian - One Minute Endless (Indvsta Music) On this limited edition solo effort from Kill Switch...Klick member and N.E.C. co-founder d.a. Sebastian, he has the chance to explore more experimental realms of music than usual. Aside from a few unexceptional instrumentals, many of the tracks serve as musical beds for Sebastian to recite his poetry over (there is no "singing" on this album). Depending on Sebastian's intent, this album is either a moderate success or a good idea poorly done. The main problem is that the music tends to be heavily repetitive, causing the tracks to become boring before the listener has had a chance to hear everything Sebastian has to say. I'm guessing the repetition is meant to keep the music from distracting attention away from the poetry, but I found the result to be just the opposite. The poetry was cool enough, but the music was boring me to tears. This is probably why your cliched image of a poet on stage is backed by a jazz trio...because the musicians are almost always improvising, there are very few patterns the listener can lock onto and become distracted and/or bored with. Change does occur on many of the tracks here, but it usually arrives after the song has already overstayed its welcome. The album is not without its high points, however. Favorite tracks include "Sick & Tired" (a frustrated litany set to sparse piano), "Bandwidth" (a demented sample collage that wouldn't be out of place among Coil's early works), and "Dragonshit" (an all-too-brief take on the eerie music that accompanies the Dragon Dances of the Orient). Funny bonus track too. (Indvsta Music, 539 Queen Anne Ave. N., Box 131, Seattle, WA, 98109) [Shear]

Dekolette Erotica - 4-track demo In the mood for a little neon-lit, tawdry and tattered, back room sleaze? How does the offer of a journey through a 90's landscape of "non-stop erotic cabaret", replete with the faceless one night teen slams and hungover days spent

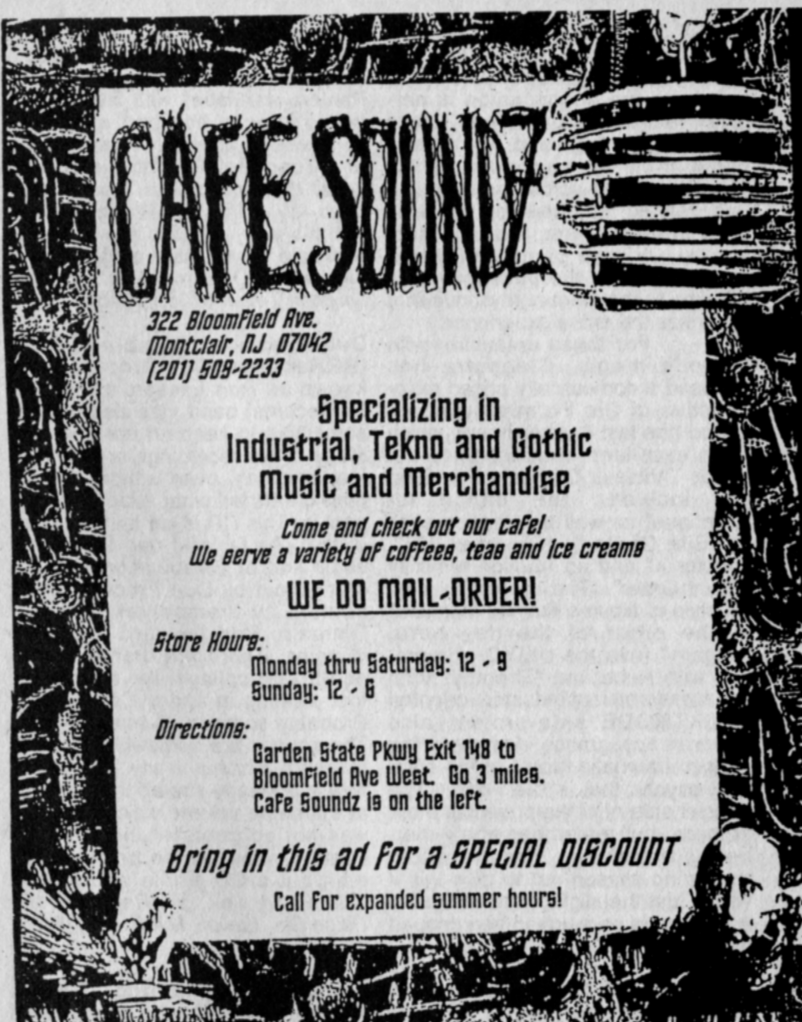
shrouded in semen stains and suicide notes sound to you? If it has your pointed heads nodding in anticipation, then welcome to the burlesque-tinged world of "Dekolette Erotica", a place where the scenery is always draped in a swathe of red satin, and the streets are fuelled by a gutter-level heart.

What we have here is basically the work of a one man sex kitten 'Roi, a kind of pubescent dames dream date, wrapped up in pvc sheen, and beating with a heart that bleeds with a transgressive passion. What you may term a future pin-up boy in the making, candy sweet prettiness with a poison centre.

Displaying a unique approach to the electronic playground, this 'demo' stands proud with an individualism that is rarely shown in today's marketplace. Fuelled by a raw analogue power, the tracks herein refer back to those glory days of early 80's pop subversion, taking in elements of Fad Gadget, and the effective, smutty simplicity of Soft Cell. Suffusing this commercial edge with a streak of willfully perverse noise overload, the resulting mixture presents itself as the kind of product that Some Bizarre Records used to love to play around with, back in the days of 80's electro eclecticism, before all the innocence was gone and everything became another formularised product on the industry lie. "Refreshing" is the key word here.

Covering various areas that take in the themes of dissolution and sexual deviancy (when was the last time you heard a song proclaiming the 'joys' of urogalia?), the material herein surges forth on an adrenaline rush of youthful angst and wall of sound synth flourishes, sounding quite unlike anything you've heard before. Hardly letting up from its breakneck pace, the resulting effect is some kind of mutated punk electronica, without the miserable connotations the image inspires. The vocals spat out with a preening, arrogant contempt. "Nothing Special" sums up the approach pretty well, with distorted electronics accentuating a rhythm that collapses in on itself in the resulting intensity of its climax, drowning in a sea of analogue feedback and frequency O.D.. "Piss" speaks for itself, giving a voice to us lovers of the golden elixir. (Master/Slave Relationship, eat your heart out!) The playful pervy rears its head again on my personal favorite (and future pop classic) "Prostitute", which manipulates the orgasmic cries of Ms. Lydia Lunch, set over the landscape of an insidiously catchy melody line and disaffected vocals. "Mein Fuhrer" unleashes an attack on the neo-Nazi bonehead contingent, with accompanying musical savagery implicit, and everything is wrapped up with the haunting chimes of the instrumental "Gmbh", bringing the noise assault to a sublime close. (And bringing to mind the more cerebral elements of early Depeche Mode, another big influence here.)

This demo stood out due to its startling individuality in the face of a barrage of sequenced conformity. There are no pretensions towards competing in the increasingly stunted and self-parodical Torture Tech



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playground, and its left-field nature allows "Erotica" to reign in a kingdom of its own construction.

Providing the psyche with a kind of aural equivalent of messy teenage sex, "Dekolette Erotica" prove themselves to be a shot of innocent purity in a landscape of jaded whores. The sexbait generation is reborn here. Perverse! (42 Ellesmere Rd., Greenfields, Shrewsbury, England, U.K.) [Andy Morrison]

Gitane Demone - With Love and Dementia Gitane live. This is an excellent live recording from the Queen of Goth. Recorded in Cannes, France in November of '94, this CD captures the feel of Gitane. Featuring such tracks as "Lament", "Perv", and "Possession". The CD flows in a dark and brooding manner. Tracks nine and ten even have Rozz on guest vocals. Wicked. [Chiko]

Diabolos Rising - Blood, Vampirism, and Sadism. (KRON-H) I couldn't figure out that much about the band from reading their press kit, aside from the fact that they seem to be from a non-English speaking country in Europe somewhere. Musically, this is everything Electric Hellfire Club or any other "Satanic" industrial band SHOULD be. Whereas EHC's output is weak psychedelic industrial with goofy samples, Diabolos Rising sounds a little more menacing and legitimately evil. The sound evolves quite a bit from track to track with heavy guitar industrial ("Satanic Propaganda"), gothic soundtracks ("Blood Lunar

Cult"), and terrifying noise freak-outs ("Ilisa-The She-Wolf of the SS") represented. Tracks like "Blood Communion" do stumble a bit with the inclusion of a wholly inappropriate jazz organ sound, but I found Diabolos Rising's Satan schtick a hell of a lot more convincing and musically interesting than EHC's. [Shear]

Die Form - L'ame Electrique (Hyperium/Projekt) "Vicious Circles - The Best Of" CD (Cleopatra) Die Form, the nucleus of which is French photographer/musician/sadomasochist Philippe Fichot, has been operating since 1978, but has yet to receive any real critical acclaim, or indeed attention, from most sectors of the electronic music community. This is a profound shame, as Die Form (as a musical outfit as well as a general vehicle of artistic expression) is one of the most innovative and stunning projects to be found. 1995 was an impressive year for Fichot, having seen the release of two new records, a domestic compilation, a beautiful collection of artwork - "The Visionary Garden" on Artware, tours and installations, and a two CD box set entitled "Museum Of Ecstasy" in the works.

"L'ame Electrique", the latest offering of love and devotion, is possibly Die Form's best-produced and conceived work in years. More varied than 1994's (excellent) "Suspiria de Profundis", "L'ame" is essentially in the same style - driving house/techno rhythms, dark synth patterns, Elaine's gorgeous operatic vocal - all wrapped up in a distinctive

aura of deviance and sexuality. Die Form has always dealt with Lust, Death, and the juxtaposition of the two; here the unholy union is perfectly realized, especially in tracks such as "The Hate" and "Martyrium". Some of the techno material, which can often come across as sounding rather dated, has been set aside in favor of atmospheric and orchestral pieces. All new photography and artwork graces the package, contributing to the elegant mystique that electrifies the entire experience.

For those unfamiliar with Fichot's magic, Cleopatra has released a domestically-priced retrospective of Die Form's Hyperium period (the last 4 years or so), which is an excellent introduction to the band. "Vicious Circles - The Best Of" includes the dance hit "Cantique" as well as classics such as "Bite Of God", "Slavesex 994", "Doctor X" and an Attrition remix of "Silent Order". The minimalist electro style of albums like "Ad Infinitum" is the order of the day here. "Kagami" from the UKIYO side-project with Aube and "Therapy" from the more ambient/industrial-oriented ELEKTRODE side-project also make an appearance, demonstrating various traumatic facets of the complex psyche that is Die Form. The dancier side of the project is more in force, but remember who's marketing this thing. For the price, there's no reason not to own this if you're just the slightest bit intrigued. And there is so much to be intrigued by.. [Kirby]

Disarray - Widespread Human Disaster (demo) Can't say too

much about this album. Maybe if it would have come out in say 1985 it would have been cool. Boring Pantera wannabes with little integrity, no imagination and even less song writing abilities. It reminds me of a song Metallica discarded and wiped their asses with. This is 1996 guys, try doing something original, not this early eighties power metal. Nuff said. If you insist on getting this then write (Disarray P.O. Box 975 Dickson Texas 37055) [Skott]

Due Process - Combine I-XVIII (RRRRecords) Due Process, also known as Ron Lessard's (head of RRRRecords) band, has always been something to keep an ear open for. Many of his recordings are conceptual in a way, even without it being possible to tell what exact the concept is. This CD is yet another proof of that. As far as I can tell, this is some sort of collaboration/recycling carried out by Due Process, using sounds by themselves, Thomas Dimuzio, Ron Lessard and John Wiggins. There are drones underneath and collage-like sounds on top, swirling in and out of the mix. Probably some multi-track collage. The sounds are somewhat drowned in reverb, which is a pity. The overall flow is a steady stream that remains at the same volume which I thought was not so good for the attention span. Concept-wise pretty much o.k., but a CD single would have worked as well. (RRRRecords, 151 Paige St., Lowell, MA 01852) [Frans de Waard]

Esplendor Geometrico - Sheikh Aljama (Apocalyptic Visions) If

you are a fan of Dive, you'd be a fool not to check out this Spanish experimental band. Indeed, this band is even signed to Dirk Ivens' Daft label and practices a very similar style of noise-ridden minimalism. Most pieces are centered around distorted rhythm tracks (often with synthesized drum sounds rather than 808's like Dive) with occasional sparse keyboards sequences and vocal samples. Esplendor Geometrico's sound is significantly less polished than Dive's, but those seeking more of the same crunchy rhythms will be pleasantly surprised. [Shear]

E.C.M. - Blechreiz (Furnace) Before "Blechreiz," there was "Poison," a Skinny Puppy-esque track on the "We Came to Dance VII" compilation. This song really should have been on this album, which needs a charismatic highlight. "Blechreiz" is marked by the traditional industrial dance elements: beats and bass mixed way upfront, sequenced keyboard, distorted voice. "Heart" is the most accessible track here, with relatable lyrics and a discernable chorus. "Alternate Reality" and "Vengeance" sound like outtakes from early Chase compilations and would have sounded great then but are now dated. "Suicide" copies the speed industrial of Steril but adds nothing new. Tracks on the second half of the album are also marred by poor production. In other words, the album would make a nice EP, but "Poison" is still the group's best song. (Furnace/Silent) [Richard Allen]

Eleven Shadows - Caro Moi Ben (Rough Trade) Eleven Shadows sounds like music for some depressing love story. I think Esther Tessel's voice is just awful. She tries so hard to sound operatic and she tries to reach ranges her voice just can't take her. It is cool she sings in German but that is as far as her vocal ability goes. The music itself is beautiful. Songs from the 16th and 17th century with the use of violins and acoustic guitar, if only they had a better vocalist, this would be superb. But the last six songs are ludicrous. "56 in 81", is about the Rodney King riot and behind Esther's whiny and heinous voice is Senator Bill Bradley voice giving a speech about the riots and repeating "pow" over and over. I'm assuming describing all the gunshots. But it is so cheesy and ridiculous it's just awful. I know they were trying to make a point but they could have done something a little better than that. (Eleven Shadows P.O. Box 17283 Encino CA 91416) [LS]

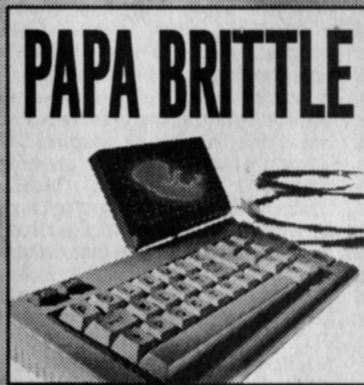
Factory Press - Interstate (ND) This is one of the better 'unknown' goth bands I've ever heard. Come to think of it, they put most signed goth bands to shame. The five songs on this excellent disc are all extremely worthwhile. Their sound is heavily reminiscent in spots (notably "Severance" and "Black Thorn Blades") of post-distortion Swans, and if you're going to have an influence, in my opinion that's a damn good one to have. Sinewy, melodic bass and a wide variety of guitar sounds form a solid foundation beneath the extremely well-done



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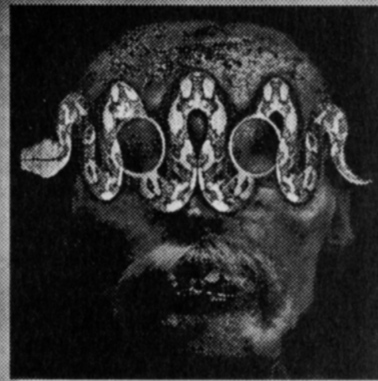
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vocals which are moody and deep with out sounding ponderous and wanky like so many wanna-bes. The mood on this EP is a little lighter than your typical Swans wrist-slashing epic, and the band wisely remembers the importance of having catchy hooks in their songs which sent me reaching for the repeat button several times. It seems to me that goth bands rarely get it right, often missing the mark so grossly that they become parodies of themselves. Thankfully, there are up-and-coming bands like Factory Press to show them the way. (ND, PO Box 4144, Austin, TX, 78765) [Shear]

Fetisch Park - Ego Ex Nihil (Staalplaat) Fetisch Park is a group from Germany whose first two CDs were dark industrial but this third CD has a different approach. It is very ambient, almost like demented classical music. Without lyrics, there is the use of many different instruments instead from tinkling bells to heavy drumming to violins. The music sounds like what would be the soundtrack for some of horror genius Dario Argento's movies. Although very haunting and dark, this tends to get a little repetitious and boring at times. The band has also done some film and photo work in the SM scene and I could see maybe combining the music with the film. (Konkursbuch Verlag P.O. Box 1621 72006 Tubingen Germany) [LS]

Bernard Fort - Fractals (Metamkine) I am used to being sonically seduced by the work I have so far heard by Bernard Fort. For some reason or another, I always associate his music with gardens. This latest work, a mini CD on the carefully curated Metamkine "Cinema Pour L'oreille" series is no exception. Excepting (of course) that Bernard is giving us a glimpse of the grazed, moist and dangerously unfamiliar underbelly of one of these gardens, where bugs wait with the patience of a dripping tap behind a locked door, earnest in their motionless wait for oblivious wandering prey. This CD offers little of the comfort (but retains all the intensity) of works like "Le jardin de la reine" (off the compilation "Histoires Invisible") or "12 Haiku" - another delicate web of interwoven sounds. Both of these are available on GMVL - Group de Musiques Vivantes de Lyon of which Mr. Fort is the musical director. "Fractals" contains loads of high wide pitches, alien conversations, analogue grinds ever on upwards, stuff straining at the edge of somewhere. Sirens and snipping shears split gaps in the sky. Something is under pressure... stretched and threatening to collapse. Tok-tok beetles tap out frantic percussion as they sense the reduction of space. There are five fractal components in this suite. Bernard's own description of the work is as follows: "Musiques amorphes et infinies don't le centre est pertout et la circonference nulle part...". Don't ask me what it means. I can't read French. Thought you'd like to know anyway. Lyrical cover as always by Chris Auger (Metamkine - 13 Rue De La Drague - 38600 Fontaine - France) [MP]

From Trance to Cyber: an electro mexican compilation Who ever said that the best Industrial comes out of Chicago and Europe should check this CD out. Featuring bands like Deus Ex Machina and Interface, this CD should not be passed by. In fact it's a very well rounded electronic compilation. It features hard hitting industrial, techno, as well as trance. What more could you ask for? My personal favorite track has to be Genetica Mecanica by Cenobita. Keep an eye out for rising new bands, after all, good music has to be somewhere, right? [Chiko]

Frustrated - An Anthology of Experimental Music (Minus Habens) Hailing from Italy, this duo pumps out spacey techno that sounds straight off the Warp label. A mixture of quirky drum programming, buzzy, repetitive analog synths, and an ominous, spacey atmosphere, this sounds like the soundtrack to a documentary on the secret life of computers. While the first part of the album works well as ambient techno, it isn't until the final tracks that the band's talent truly shows through. Between beatless dronescapes, there's a decidedly un-techno melodic track that could almost be a vocalless remix of a Depeche Mode song, and some fantastic, bleepy delayfests with propellant, kinetic sequencer patterns and occasional acidic touches. If the whole album was this good, the Frustrated would have the trance scene by the balls. (Minus Habens Records via Giustino Fortunato B/N 70125 Bari Italy) [Shear]

Goldie - Timeless (FFFR) The problem with jungle music is that once the sped-up breakbeats kick in, there is little left to surprise a listener. Goldie does his best to avoid this pitfall by injecting long passages of beatless music, including sublime electronic introductions. To his credit, he shifts rhythms with regularity and spices his album with a variety of vocalists. "State of Mind" is jazzy, along Massive Attack lines. The other seven songs are Mobylike in attack, swift and immutable. As far as jungle goes, his is excellent, but it probably won't win many new converts. I'm interested in seeing how Goldie's impending marriage to Bjork will influence his next release. (FFFR, 825 8th Avenue, NY NY 10019) [Richard Allen]



Gothic Rock 2 (Cleopatra) I have to admit that I'm a little suspicious of the whole gothic movement. In many ways, it reminds me of that nursery rhyme about the little girl who, when she was good was very, very good, but when she was bad,

she was horrid. Although there are a lot of ridiculously talented bands in the scene, there is also an equal (if not greater) number of sound-alikes who start a band because they like putting on eye make-up and playing the melodramatic prince of mope. As is to be expected in a compilation of this scope, both types of bands are represented on Cleopatra's sequel to the original Gothic Rock compilation.

The first disc represents the goth sound of the eighties. The echoes of New Wave surface on a few tracks, and overall, a much wider variety of sounds is present here than on the second disc. Since the scene was relatively new at this point, there were very few bands to rip-off, so a more original sound permeates these works than many of the ones that followed. The disc starts, appropriately enough, with the undisputed kings of the genre, Bauhaus and their funk-influenced "Kick in the Eye". While this is a great track, it probably wouldn't have been my choice to represent their sound on this kind of comp. After a Theatre of Hate track plagued with tone-deaf vocals, Southern Death Cult makes an appearance with an unreleased version of "Fat Man". For those of you not familiar with SDC, they became Death Cult, and eventually just The Cult, and went onto enormous popularity sporting a more pop metal sound. This track is interesting if only to hear band in the early stages of formation... Ian Astbury's vocals especially lack the confidence he would later gain in his cock-rock incarnation. This is followed by the Virgin Prunes' excellent "Baby Turns Blue", an infuriatingly catchy goth-funk tune with taunting, vaguely Lydon-esque vocals and a sound that could almost be an out-take from an early Talking Heads session. After an unreleased track from Bat Cave faves Specimen, the March Violets contribute the memorable "Snake Dance", another insanely catchy track with throbbing bass, a good mixture of female and male vocals, and some unexpected ethereal piano towards the end. The next notable track comes from Skeletal Family. Musically, this is a great goth track of distant guitar and thunderous toms over which the female sings in that annoying "quirky" style made popular by new wave people like Lene Lovich where she whoops and shrieks occasionally in a very silly way. Unfortunately, but still a good track. The Mission follow with "Raising Cain", a very good, if overly-slick track with lots of tuneful hooks and well-done vocals. After Fields of the Nephilim, Christian Death's previously unreleased "Divine Enigma" kicks in with an extremely unusual Indian influence, and a huge, epic sound with incredible drums. Very good. After two more unnotable tracks, the Bolshoi contribute "A Way", an great bit of 80's pop which flirts with New Romantic sensibilities. Next, the other Christian Death show up with a semi-industrial mix of "Death Wish" that has nice transforming on the synths, but little else to recommend it. Keeping in the same feel, Bat Cave crossovers Alien Sex Fiend contribute an unreleased

remix of "Comatose". The synth dance sound gives more nods to Kraftwerk than it does to Bauhaus, and sounds a bit out of place on a gothic compilation...this would be more appropriate for an industrial comp. Excellent nonetheless. Eva O's Superheroines follow up with a punky track dominated by her unappealing, masculine vocals. Finally, Memphisto Waltz close things out with the ethereal, and all-too-short "Alle is Asche".

The second disk carries us into the 90's with the current crop of gothic bands. This was definitely the weaker of the two discs with a lot of sound-alike bands and imitators present, but there is still some excellent material to be found. The disc starts off on a strong point with Children On Stun's "Sideline", a tuneful guitar song that reminds me of the types of anthems the UK used to pump out in the 80's. This, unfortunately, is followed by what is one of the worst songs on the whole compilation. "Belladonna & Aconite" by Incubus Succubus is an embarrassing "let's all play witch" song that sounds EXACTLY like Pat Benetar. This is the kind of thing that would show up in a "USA Up All Night" horror movie. Further into the disc, we have Creaming Jesus' "Celebrity Cannibalism" to turn things around. With an unusual arrangement (for goth, at least) of bongos, feedback, acoustic guitar, and frequent samples apparently about Jeffrey Dahmer playing over a steady bassline, the singer imparts whispery vocals that descend into insane screeching towards the end. Very cool. It isn't long before we come across another stinker, though. Nosferatu's "The Wiccamen" again sounds like a bad eighties rock track... a combination of Ratt and Spinal Tap gone goth with a vocalist fighting a losing battle to emulate the world-weary vocals of the Richard Butler from Psychedelic Furs. The chorus has some potential, but the rest of the song pretty much ruins it. Fortunately, as the album rounds out, there are less really terrible tracks. The Shroud sounds like early Siouxsie... Big Electric Cat has cool vocals and nice use of keyboards... London After Midnight also integrate keyboards well... Most of the remaining tracks were merely "there"...they weren't terrible enough to cause any gagging, but they were pretty bland.

As with most double-CD sets, this could be pared down to one disc of truly excellent material fairly easily. There are a few questionable decisions on Cleopatra's part (for instance, since half the bands on the second disc are ripping them off, where are the Sisters of Mercy? Why "Kick in the Eye" to represent Bauhaus? Where is the Artica track the front cover advertises?), but overall, this set gives a decent overview of the scene, where it came from, and where it's going. [Shear]

Gravity Kills - s/t (TVT) The most notable aspect of this self-titled debut from St. Louis' Gravity Kills is that the legendary John Fryer mixed it. Actually, this release smacks a little of another project Fryer has

worked with, Stabbing Westward (there are some similarities to Machines of Loving Grace too). That is to say, this is your run-of-the-mill NIN wannabe band. Industrial corporate style, with the neat-o production tricks stripped away, this is just another alter-norawak band trying to dress up in more contemporary clothes. Don't bother. (TVT Records, 23 East 4th Street, New York, NY, 10003) [Shear]

Brion Gysin (Perdition Plastics) Brion Gysin is probably lesser known than William Burroughs, but both were the inventors of the cut-up. Both applied that technique to words on paper, but also to words and sounds on magnetic tape. Gysin died ten years ago, but his work lives on. As far as I know, this CD is the first anthology of Gysin's spoken word stuff. This CD includes 22 pieces, either spoke poems (including "Kick That Habit Man" and "I am That Am"), lectures excerpts and some interview stuff (some of which were previously released on cassette). Though not an exhaustive document, this very well sums up the importance of this man. (Perdition, 4216 N. Damen, Chicago, IL 60618) [Frans de Waard]

Hate Dept. - Omnipresent (Neurotic) Hate Dept. is maturing quite nicely. Omnipresent is a calvacade of adolescent misbehavior put to a clean, well produced sound, backed by a worldly, vicious temperament. The perfect bastard is

Hate Dept. Just about every song is a venomous dissertation, with lyrics full of disdain and full-throttle guitar edged power. The music is built around a pop structure in format, along the lines of Sister Machine Gun. But make no mistake, there is no niceness here and the simple structure doesn't dampen the smacking blow Hate Dept. delivers. The tech percussion carries some interesting off beats and bells and chimes. New Power opens with a synth beat that has a suspicious similarity to Nitzer Ebb's "Getting Closer." I even picked up a bit of Ministry-inspired rhythm (a la Twitch), adding to the dance-floor capability of this song. It's an angry, idealistic chant that begs for sweat and screaming. Seibold sings in a slightly harsh-edged tenor, spitting songs like "New Power" and "Dead Peddler", then ranging from a sardonic sing-song to a full snotty rant on "Bitch" and "This Doggy Bites". On "Rejoice", Seibold's dispassioned, monotone breaks into an alarming assault during the chorus. Forget Trent and his angst and aggravation? I'd much rather have Seibold flip me off and call me a moron. I'd probably swoon. My favorite piece on Omnipresent is "Best Things," which is a totally self-indulgent, arrogant bit of sarcasm. The guest female vocalist, who kicks ass on the whole album, really gets to wail her soul out here. And the lyric is masterful in it's metaphor? "Make way for me and my high horse as we trample you and your sick little pony." "Won't Stay Lit" and "I Don't Know You" are



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a couple of interesting ballads, of the most deliciously negative sort. "Won't Stay Lit" is smooth in sound, and it might be melancholy if it weren't for the obviously nihilistic nature of it's teller. "There's a headstone on the grass, waiting for you. All of your flickering and smoldering may strike a blaze, but won't stay lit." "I Don't Know You" presents a depressive commentary on a relationship drifted apart, but always with an underlying sardonic smirk. It's almost a parody of a sad song, musically very moving, and Siebold croons nicely. Then you really listen, and what you hear is basically, "It didn't work. It sucked, and I don't need you anyway." Leave the sappy stuff to Chris Isaak; even a love song has a nasty edge to it in the hands of Hate Dept. Hate Dept flipantly shrugs off every fucked-up thing, and uses that as empowerment and protection. This fact fuels a tight, talented musical crew to create a sound that is sincerely addictive. Hate Dept screams expletives atop a soap-box of nails where no one can reach them without doing some damage to themselves. Siebold taunts you, every word beckoning, "C'mon, I know you want to get close," so he's got a better aim at spitting on you. If it pisses you off, I don't think Hate Dept gives a crap, because they are just cool, and you will come back for more. It's too much fun to be abused like this! (Neurotic, PO Box 445 Walnut, CA 91788-0445) [Misty Dawn]

Haujobb - Frames: The Remix Album (Pendragon) With their latest offering, Haujobb establish

themselves once again as the current leaders of the electro-industrial sound. Now stripped to a two-piece, these young Germans are producing what is without a doubt some of the most innovative and challenging electronic music in recent memory. I'm not about to call them the next Skinny Puppy, they'll need three or four more records of "Freeze Frame Reality" quality before they can claim that title, but their track record up to the present is stunning.

And, of course "Frames" is no exception. The disc opens with the eight and a half minute instrumental "Manifestation", a glorious track, more minimal than a lot of Haujobb's previous work but also a good sight less conventional. Two mixes of "Dream Aid" follow. "High Frequency" turns the track into a pounding dance floor monster, (remember when that "Testure" 12 inch came out? Oops...) while "Low Frequency" deconstructs the track to nurture a sense of imminence never realized, all flailing synths and filters. Speaking of Puppy, up next is cEVIN KEY's "scrap yard" take on "Cold Comfort". Without question the worst track on FFR. Apparently, Haujobb thought so too, because the new mixes might as well be entirely new songs. KEY reconstructs the track into an unbelievable chaos of noise and bass, vocals colliding and clashing with carefully manipulated walls of sound. Just when you thought it was going to collapse in on itself, you become aware of a rhythmically simple but melodically complex piano that brings a sense of order, if

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only for a moment...in a word, unsurpassable. Haujobb's own take on "Cold Comfort", while much more structured, is no less amazing. Gone are the Pantera-esque riffs and simple drumbeats of the original. Sparse bursts of electronica overlay a shuffling hip-hop rhythm. "Dream Aid" gets another outing in the form of Forma Tadre's "Different Species" revision. Much more minimalist and clinical; their new record "Navigator" while highly Haujobb-influenced, is quite good. The ending piano breakdown of their remix is a special treat.

Mentallo & The Fixer's second take on "Yearning" is supposedly new, but I'd never be able to tell; still fairly lackluster, especially in comparison to the rest of the disc. The other new track is "A 4-Main Theme" (is this Alien 4 thing for real, or just Dejan's pipe dream?) where Haujobb take to the world of sci-fi film scoring, quite well I might add. To hell with Danny Elfmann, these guys have the technique down pat; ominous strings, victorious brass and percussion that accents rather than dominates. The kind folks at Pendragon also tacked on '92's "Eye Over You" EP for the benefit of us clueless Americans. The "Extended Surveillance" mix steals the prize, making the unarguably excellent album version sound weak in comparison. Adi Newton's take on the same track reminds me of DVA's "H.I.T." or "Cybertone"; can't say I care for the organ at the chorus...the other two tracks are very much in the style of "Homes And Gardens" - good, but sitting next to manifestos such as "Dream Aid"

they sound dated and underdeveloped. All in all, a fascinating document of one of today's premiere electronic outfits. Totally essential. (Pendragon, PO Box 388, Yardley, PA 19067) [Kirby]

Heavenside - Starless (Primitich)
This band is a little too indie rock for me. The female vocals sung by Nancy Scott are OK but they're just ordinary, sounding a lot like The Moon Seven Times. The music is a little plain with the traditional alternative sounding guitars-a cross between Throwing Muses and Cocteau Twins. The CD is not very original and not one song stood out. They all just kind of blend together like one long boring college radio song. (LS)



Hell3ent - 0.01 (Fifth Colvmn) "C-H-R-O-M-E-D/ Hell3ent will set you free..." Unfortunately, Pat Buchannon did not miraculously disappear when I first put on this disc- what I consider the ultimate way to set me, and this country, free. Hell3ent certainly made a strong first impression.

Joining forces to form Hell3ent are the finest of the third wave: Jared and Dylan Thomas or Chemlab, Brain Barton of Haloblack, Eric Powell of 16 Volt, and appearances from various industry familiars including Charles Levi (TKK, Pigface) and Ned Wahl (who has toured with Chemlab and 16 Volt). Let's just put it this way, this album is amazing. When collaborations like these occur, the end result seldom is the sum of all its parts. In this case, it is. Amen.

Despite the prevalence of guitar in all of the ingredient bands that came together, Hell3ent is remarkably power-chord free. This is not to say that guitar work is not present, only mysteriously toned down. What Hell3ent, however, is some of the most finely crafted, strong pieces of musicianship since the term industrial was coined. Hell3ent really puts the tech back into electronic.

Songs like "Chromed" (quoted above) "Overloaded," and "Three Murders, Three Nights" evoke, perhaps the real meaning of the prefix cyber. Both the sequencing and the song writing are exceptional. If Hell3ent is a disease (as is told in "3ite Down,") God damn, I am infected.

There is no reason for anyone who is into any of the above mentioned bands not to get this one. Hell, even if you don't like those bands, go out and get this anyway. It's worth it. [Kyron]

Hellscape 2 (Furnace) I like compilations. They give alot of folks a chance to hear a little bit of bands that don't have the bucks to do a big

release, yet may have the talent to build a following. Furnace Record's Hellscape 2 is a showcase of their bands and is a good representation of what the underground has to offer. The disks starts off with the ECM track "Heart", warm with sweeping analog filters, distorted vocals and liberal use of drums. This has all the ingredients of a good ebm track, and I would look for more from this band in the future. While we are talking about ECM, let point out that their second track ("Gift," track eight) was also very strong with that German machine style and could of opened that CD just as well. Syntax Error had a strong showing with the instrumental track "Lasting Impression," a very acoustic sounding opus that was reminiscent of some of the more orchestral Mentallo and the Fixer works. I also enjoyed the Dave Scott piece, "Shadow Coat." The drum programming had a great feel to it, (thought the song could have used a vocal track to fill it out, though) and I would hope to hear more from him. If you are into more experimental sounds, Permutation Test and Yam of the Moonfruit should help your Jones for sample mania. [Paul Seegers]

Idiot Stare - Blinded (BodyBag Productions) "Blinded" contains plenty of what I find severely lacking in much metal/industrial hybrids - rawness. Not just gutsy guitar rawness, but "my gawd - its entrails are hanging out!" kind of rawness. It's obviously an intrinsic part of Idiot Stare's chemical makeup that shines forth on the opening "To the Head," and carries through the entire album,

where the lines between guitars and computers are heavily blurred. Idiot Stare have mastered this metal-meets-electronics integration so well that I can bang my poor head away on the catchy synth bass and dance beats or the grinding and grating guitar work. (BodyBag Productions, P.O. Box 4208, Burbank, CA 91503-4208) [Ken Holecwczynski]

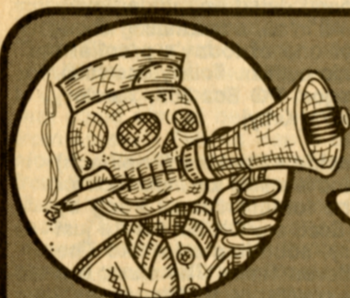
Illusion of Safety - Mort Aux Vaches (Staalplaat) Two improvised tracks from IOS (this time consisting solely of Dan Burke and Kurt Griesch) recorded live in the studios of VPRO Amsterdam. Track one hovers in the room, foreboding washes of ambience mixing with amalgamated elements of musique concrete; remnants of a forgotten landscape. Track two enters pleasantly enough, but builds to a climax of drones and abrasive scrapes. Recording levels fluctuate wildly, leading the listener at times to believe the track has ended, only to hear the faintest of drones begin to rise once again from the silence. Experimental music quite unlike any other and definitely worth checking out. Limited to 1000, so act fast. [Kirby]

Impact Test - Stanley Bodean (Decibel) One of the revelations of the Throbbing Gristle tribute CD from a couple issues comes a long with a new CD, that has one track 'Stanley Bodean' and clocks in at over 36 minutes. According to the cover 'hums, creaks, voice, whirr, rumble and clatter' are used by Darren en Karl. I have no idea what or who this Stanley Bodean is, but this is some

crazy stuff. The CD opens with drones, which slowly develop with radio/short-wave sound, and some background text. It is quite industrial... there is even a drill used (which sounds like one, as the sound is very untreated), but without the harsh overtones. It is more rough edged, then plain noisy. This is an interesting, dark, mysterious release, which I'm quite pleased about. [Frans de Waard]

Inade - The Axxiarm Plains 7" (Drone) A three-song EP based on the writings of Russian artist Majakowski, "The Axxiarm Plains" begins with "Breaking the Walls," and the low rumble of crowd noise, an occasional bell and washes of white noise that slowly take over the entire track. "Above the Plains" is a softer, ambient piece featuring a cycling wail and an rising pulse that gives rhythm to the cut. The climax of this EP is "Movement and Construction," with a distorted synth-sounding loop which serves as its foundation, upon which are layered white noise and random factory percussion. The synth loop drives the piece with static intensity and a sense of frenzy. I will be waiting for further releases from Inade as this has whet my appetite for their work. (Drone c/o Stefan Knappe, Longingstrasse 15, 28195 Bremen, Germany) [Ken Holecwczynski]

Inertia - Infiltrator (Celtic Circle) It's cheesy! It's techno! It's Inertial! A band with no concept of chord changes, but this utter knack for finding the coolest, sine-wave New Wave beepy tracks to randomly



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throw into their songs! Like song number four...whoops, it has a name... "Controlled". Judging from everything else, it should have been called "predestined". Lo and behold, track number five also contains more cool blippy things over some reheated techno riffs. Track number six ALSO contains more cool blippy things over some reheated techno riffs. So much for a band of the week contestant. Better luck next time, guys. (Celtic Circle, P.O.Box 7113-47601 Geldern, Germany.) [KC]

Ipecac Loop - eX (Fifth Colvmn) This is a one man musical mastermind hailing from New York State. The album tends towards a very mellow, airy, and ominous sound, reminiscent of Leatherstrip's "Serenade for the Dead", with acoustic piano sounds and low, powerful strings. Each song successfully brings the listener into a new, unique digital soundscape. Some even begin to border on noise, apparent in songs such as "Blinded", which is a two minute long rainstorm, with samples like bugs, machinery and human voices collaged in. The one problem I had was that in some songs, such as "Vacuum", I kept expecting (for seven minutes mind you) that it would turn into this incredible dance song. It never did. It tended to lag, which was really a shame. What potential! This is one of those bands that you know with a little more experience under the belt, will be brilliant. (Fifth Colvmn Records)

Thymme Jones - While (Perdition Plastics) Who out there remembers the CD 'Cancer' by Illusion Of Safety, and specially the closing track? That very last piece of some two minutes piano tinkling in a minimal way? That piece struck me, as a lover of Steve Reichian minimalist music. Later on I found that this piece was recorded by IOS member Thymme Jones, who also plays drums with Brise Glace, as well as a host of other bands from Chicago. Now, after all these years, he released a solo CD, his very first one with just piano melodies. There are five tracks, played on 'four' piano's (probably referring to the four track machine on which this was recorded). The first piece is the best piece for me. The tempo is not very fast, and changes are slow, the volume is set to one pitch. I am reminded of a Simeon Ten Holt piece (hey, but who knows him?), but then lasting ten minutes instead of three hours. The second piece 'Find' is more romantic in a simple but effective way, with one staccato melody. Those staccato melody lines are also in "Taken", making it into a spaghetti western. The fourth one is again into similar style as the first piece. The closing track is played on a not-so-well-tuned piano, and I don't like it sound-wise. My suggestion: skip track five, and you have sublime CD of well crafted minimal piano music from a true talent. (Perdition, 4216 N.Damen, Chicago, IL 60618) [Frans de Waard]

Karma De La Luna - Travel Without Moving A brand new trance CD from Shai De La Luna, the writer, vocalist, and keyboardist from The Lords of Acid. It's a very different side of him. No lyrics about sexual depravement and nymphomania here. It's a beau-

tiful and flowing album, very hypnotic. Shai definitely is a master in the electronic medium. [Chiko]

Keeler - Trapped In The Hifi Zone (Soleilmoon) This is the second CD by Keeler to appear on Multimood and hopefully more will follow (Notes inside the booklet finally reveal more about this peculiar composer). It is also the fourth collection out of eleven that I have heard and like "The Age Of The Inventor", it propelled me with the strangest of sounds to a mysterious place where unfamiliarity rules. Keeler categorizes his work as Sonic Constructions and this is most apt. He creates structurally with walls and slabs of sounds of and from varying dimensions. His sources remain unknown, disguised by manipulation and massive effects. Thick harmonic coils unwind at varispeed. The soundtrack for tectonic movements on a ferrous planet. A jungle of twisted steel, rusting undergrowth and flat crystalline lakes. Everything reflects everything. We are on the pristine verge of a holographic river which quietly erodes it's banks, softly preparing to spill it's blur of memories. (P.O. Box 83296, Portland, Or 97283-0296) [MP]

Kevorkian Death Cycle - Collection for Injection (RAS DVA) Kevorkian Death Cycle. What a great name. After several highly acclaimed demo tapes and various comp appearances KDC have released their first full-length disc, compiling material from previous release with what are presumably new tracks. After the unsettling opener "Water" KDC kick into high gear with the abrasive electro of "Man Made" and "Veal". This is like Dive gone hellbent techno. Things slow down (comparatively) with the Caustic Grip-esque "Let Us Die", but don't stop for breath: the thundering sample-clad apocalypse of "Biophobe" leaves me hungering for more punishment.

If you can't get enough of high-speed, adrenaline-pumping, heavy-duty, electro-punishment, KDC is a godsend: piledriver kick drums, caustic synths and mangled vocals are the order of the day. X Marks, Apoptygma Bezerk, and Steril combined couldn't equal the primal ferocity that is Kevorkian Death Cycle. This comparison does not come lightly: I tend to be pretty strict when it comes to bands that think they sound 'hard' or 'aggressive' when in fact they come across like second-rate Depeche Mode imitators.

If not wholly original, KDC certainly have established a unique sound in a generally stagnant genre, and this alone is commendable. With Ric Laciak's RAS DVA imprint behind them, there can only be good things to come. Violent, rough and full of energy, "Collection..." comes highly recommended. (RAS DVA, PO Box 92575, Milwaukee WI 53202-0575 USA) [Kirby]

Klange - Green Mars (Minus Habens) To anyone singing the praises of material coming out on the Warp label, I implore you to check out some of the stuff Minus Habens has been putting out lately. I have yet to find any of their releases less than excellent, and this is no exception. Klange inject a healthy dose of experimentation and odd sampling

into their swirling ambient techno sound and they'll take your brain to new places if you let them. Just because you want to chill out, doesn't mean that the music has to be boring and this is so much more professional sounding and interesting than anything I've heard on Warp. (Minus Habens Records, Via Giustino Fortunato 8/N, 70125 Bari, Italy) [Shear]



KMFDM - Xtort (Wax Trax) The same ol' KMFDM is back, same power guitar and layered vocals. KMFDM fans won't be disappointed. But, this album isn't without its surprises, and pleasantly so. Common Punk anthems are explored in this collection in songs like "Apathy", "Wrath", and "Son of a Gun". They begin to experiment with the use of some different instrumentation and samples like muted Jazz trumpets, which is quite a departure from the normal KMFDM fare. In "Dogma", the listener even gets treated to some 3/4 waltz tempo. Something one wouldn't expect to hear in KMFDM's brand of Industrial. My best guess for a hit? I'd be willing to put money on "Rules". My personal favorite, however, would have to be "Craze". [KC]

Klute "Excel" (Cleopatra) Klute would be Claus Larsen of Leatherstrip's alter-ego. It is a driving, hard, hate-ridden, and dark departure from his other material. Most notably, this material is so different, at times it is hard to believe it is written unsolicited by the same person. The five tracks on this album were filled with growling, angry lyrics, very distorted synth lines, and power drums. It struck me as a little bit more stereotypically "industrial" than his other work. Being someone who finds myself falling more towards his leatherstrip work, this album became a little redundant and tedious for me personally, but I think that was a personal taste thing. I can envision this album being quite successful on it's own accord, even if Leatherstrip never existed. (Cleopatra, 8726 S.Sepulveda Blvd., Ste.D-82, Los Angeles, Ca., 90045.) [KC]

Thomas Koner - Aubrite (Barooni) Somehow Thomas Koner seems to me to be busy defining space. His compositions often strike me as the reverberation of an event (probably very, very loud) a long way off, carrying with it in extremely slow decay, slightly more than the residual audible trails. This is sonic space filled with endless pulsations slowly moving off into a void. There is no confinement here, no attempt to wrap the listener in the sound. It moves overhead like a huge sheet of slowly rippling metal filling the sky from the

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horizon to beyond our backs. The sun is blotted out but the metal seems to reflect trapped light. Everything is covered with a burnished hue. Something on a long thread tentatively lowers itself out of the darkened sky and hangs suspended above our heads. Gradually it passes and brightness returns sliding out much like a sheet itself. Perhaps it was a big planet gliding past so close you could touch it. Or the sound of a sphere heard from inside itself. Where are we anyway Thomas ... Thomas? (MP)

Landfill - Extinction is Mandatory (WRR) The band has all the trappings of a death metal band with electronics, but the poor recording quality (where's the low end?) and lack of memorable songs keeps this from providing a serious threat to the more well-established bands in the movement. (*Wild Rags Records*, 2207 W. Whittier Blvd, Montebello, CA, 90640) [Shear]

Bill Laswell & Terre Thaemlitz - WEB (Subharmonic) Willy Laswell seems intent on ousting Pete Kuhlmann from his position as most prolific recording artist of the last few minutes. This accolade (if indeed it is such) means not a jot if quality is sacrificed in the name of quantity. This new release on Subharmonic is sadly disappointing and gives Laswell plenty of chance to contribute to that area of new electronic music surely designated to filling the beige boxes marked 'BLAND' on the sale shelves in health food stores. Loadsashite. Now that I have damned this release, allow me to

encourage you to seek out Big Bearded Williams other stuff which displays his excellent musicianship and uncompromising energy (e.g. *Material*). Terre Thaemlitz perhaps motivated by the exposure to be gained from this collaboration, is himself responsible for some far deeper and much more subtle work. Seek out 'SOIL' on *Instinct Ambient* (Europe) which comes across as a sublime mixblend of drones and drifting conversations which hint at a greater thing. 'SOIL' is much like a memory scape... scattered distant echoes suggest dreamtowns and similarly blurred locations. Avoid 'WEB', get 'SOIL'. (Subharmonic, 180 Varick Street, New York, NY 10014) [MP]

Loretta's Doll - World of Tiers EP "Like disembodies shadows, rhythmically clinking." This is a sample from this excellent Loretta's Doll EP, and it says it all. This release, the third of theirs from World Serpent, is beautiful in it's power and scope. Not easily classified as 'gothic' or 'darkwave' or even 'industrial,' this release embodies all three at different points.

Tinkling and ethereal, Loretta's Doll moves beyond the scope of typical or classical. They take for themselves Hamlet's soliloquy for "Now I'm Alone" and give Orsen Wells the dubious honor of performing it. Twisting and complicated, "Now I'm Alone" is an amazingly successful integration of Shakespeare into dark music.

This album is a magical journey from the inner experience to the outer experience. Orchestral synth lines swirl in an out of the

music, like a thin veil of mist, well integrated with the vocals and the occasional sample. Organic and inorganic percussion compete for the spotlight at different points, proving Loretta's Doll is not one of the four on the floor complex. Whatever you choose to classify it, Loretta's Doll is beautiful. It is highly recommended for a dark, moody, orchestral experience. (Unit 717 Seager Buildings, Brookmill Rd, London, SE8 4HL UK) [KYron]

Love and Rockets "Sweet F.A." (American) Yaaaaay! It's the new Love and Rockets! Oh...It's a new psychedelic incarnation of Dream Academy?! I looked forward to the release of this album, and you can imagine my dismay when I put the album on and heard what sounded like 60's psychedelic Folk music. Now, I know that 60's influenced rock is part of Love and Rockets' integrated, trademark sound. I also realize that a band must grow, and we can't have "Earth Sun Moon" every time, let alone "Express". But, I think it's a bad thing when a band that's been around for a while reminds you of a whole slew of other bands and fails to remind you of themselves. Remember the magic mirror in *Romper Room*? I see Bowie, and Morrison, and Soup Dragons... There are two relatively good tracks that I shouldn't overlook. Unfortunately, they are the last two songs on the album, which makes me happy that I wasn't listening to a tape. I probably would have never gotten to them, because I would have lost interest forwarding to them 'round about track five. The first one

is called "Here Come the Comedown". It has that growly, dirty guitar sound that fans love, and a rather upbeat feel. The other song is "Spiked". It starts out sounding like someone playing with an oscilloscope and tone generator. In general, I felt that I spent too much time thinking of all the things the album reminded me of, and too much time missing their original sound. (*American*, 3500 W. Olive, Suite 1550, Burbank, CA 91505-4628.) [KC]

Meat Beat Manifesto - Subliminal Sandwich (nothing) Deep entrancing grooves are the order of the day, saturated with a stunning array of samples and original sounds while smooth familiar raps lay down subtle politcore messages.

Disc one kicks off with Sound Innovation, the obligatory ambient track developing into the first vocal "version" Nuclear Bomb, with a reggae-inspired vocal track in the classic MBM beat structure featuring flutes, keys and a massive bass riff. The dance continues on track three, "Long Periods of Time" featuring Jack's legendary rap style and a Trip Hop rhythm that permeates the mind. Other outstanding tracks on the album are the sultry "She's Unreal" and a cover of "Asbestos Lead Asbestos".

Disc two provides a more instrumental concept with cascading rhythms and a variety of user friendly sounds. Consider it a must for any chill setting.

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Mentallo and the Fixer - Continuum (Metropolis) Waiting for new offerings from the brothers Dassing? Keep waiting, but in the meantime, check out Continuum, a disk of remixes of many of their earlier works, and some unreleased stuff. I found much of this disk beautiful, and some to be harsh, showing well the bands duality. There are three different mixes of "Wicked" that differ in the magnitude of sound and chaos. To tell you in words would be like describing the color red, the smell of the ozone, and the shock of a 440 electric plug. Some things must just be experienced. "Perish in Peril" is one of the rich and beautiful tracks with a lot of acoustic overtones. Hans Zimmer, watch your ass if these guys start to do movie soundtracks. In the same vein, "Natalia" is almost child-like in it's innocence, with heavy used of toy piano sounds, and panned delays. On the heavy end is "Peril," straight EBM, and "Narcotic," a track with the powerful rhythms that the faithful have come to love and expect. I would recommend this disk to the gourmet Mentallo and the Fixer listener, but if you have never heard them before, get "Where Angles Fear to Tread" first. Where Angles shows a full blown band with well developed ideas, "Continuum" shows the genesis of a powerful musical force. "Continuum" is an appetizer for a dis-

criminating pallet and will leave you with wanting more. Take heart, 1996 is the year for the next release, "Burned Beyond Recognition," and Gary and Dwayne have told me it will be their best. It must be hell to always be trying top yourself, especially if you are Mentallo and the Fixer. [Paul Seegers]

Mimic Mind - Plunder For Profit (Broken Seal) Mimic Mind represent a part of the new onslaught of "German" or "Belgium" - styled EBM. Never mind that they hail from the Netherlands, this group brings the forces of minimalism and driving dance beats (no techno drums here) together with a wash of reverberation to produce a dark collection of hymns and pummeling electro. "Plunder" starts off with the sad and simple "Broken Eyes" as a good introduction to the band's sonic style, but quickly kicks in with the following track "Anger", which despite the stripped-down stylings of the music, is engaging and gives your body a chance to be grabbed by the bass so you can feel confident hitting the dance floor. Mimic Mind overall utilize a lot of various hard drum sounds, percussive components and driving bass synths in the crux of their music. Reminiscent at times of early 242, they nonetheless have a voice tinged with anger and passion. "Suffering" is a good example of this combination that while basically using the same sounds through the course of the song, "Mimic Mind" uses them to create a crescendo of intensity that builds up and peaks in the chorus. "Lies" is another of my favorites as is "Sex Terror" and the ending "Human

Error", which shows a leaning towards experimentation. A solid first release for both "Mimic Mind" and "Broken Seal". (Broken Seal c/o C. Wochele, Morgenstr. 40 76137 Karlsruhe, Germany) [Ken Holecwzynski]

Mindless Faith - The Silence (Alter Culture) Punctuated by dynamic vocals, clever breaks and interludes, Mindless Faith fuse together radio-rock power chords and industrial electronic and even hint at Kraftwerk in the song "Days of Bread and Circus." This would work great in a club or on the stage, as the song creates an interesting level of energy. There is also a hard percussive assault happening here that I quite like as it pummels my brain. A good description, I think, would be agro-industrial, without the guitars. While they do use guitars, their sound is not quite so up-front and the chords seemed to be more synth-driven than six string. Mindless Faith have planned on a CD release of "The Silence." (Mindless Faith, 414 S. Pugh Street, Apt #4, State College, PA 16801, Alterculture@envirolink.org) [Ken Holecwzynski]

Misery Loves Company (Earache) Earache Records has always been a favorite of mine, a great label that has currently been signing some more than death acts. Misery Loves Company is one of them. This Swedish industrial/ techno/ power-chug outfit has enough power to make grandma pass that gallstone that's been bothering her (you know which one). Yes friends, low key they're not. Every song is a total fit of annihilation. From the classic "My Mind Still Speaks" to "Kiss Your Boots" and throughout, any fan of harsh edged, red blooded, destruction tones shan't be displeased. I had the opportunity to see these guys live, and, by god, their live show was more raw and gut wrenching than their album. If they come through your town, don't pass it up, go see them, you won't be disappointed. (Earache) [Skott]

Missed in Diary - Dissolve (Eye) This album started out really, really, REALLY reminiscent of the Church. Then, it evolved into reminding me of not only the Church, but the Smiths, the Cure, Concrete Blonde, Sisters of Mercy, and occasionally even REM. In other words, it was anything and everything but original. Stereotypical "Rock Band" set-up with guitar, bass, drums and an occasional synth for effect. Nothing interesting here. You've heard it all before. (Eye Records, P.O. Box 20401, Detroit, Mi., 48220) [KC]

The Moon Lay Hidden Beneath a Cloud- Were you of Silver, Were You of Gold (Arthur's Round Table) This very Gothic CD starts off very pretty with a melodic and beautiful tune that transforms into a Celtic song that uses one of my favorite instruments- the bagpipes. But then the mood changes and it gets a little less pretty and a little more dark. Not that I don't love that. It kind of has that Current 93 feel, that kind of dark experimentation and eeriness about it. A band out of Switzerland, the female voices aren't soft and pretty

but yet kind of masculine and heavy offering you rituals and chants. At times the singing can get light and melodic, but only on a select few of the songs. This is very obscure music with many different influences, Celtic, Tibetan, tribal, renaissance. The chants get a little boring at times, but I really enjoy the monks singing on some of the songs. The lyrics are all very melancholy about hopes and let downs, mourning and war. A very interesting CD, I would recommend this, if you are into more obscure European experimental bands-Clair Obscur, Current 93. (Arthur's Round Table P.O. Box 33 9432 Walzenhausen Switzerland) [LS]

Muslimgauze - Azzazin (Soleilmoon) Mr Jones has, through proliferation, firmly embedded his particular sound on the ears and minds of many. I am tired of his stuff a while ago ('ZUL'M on Extreme was for me a certain highpoint in his career) as I found little innovation or adventure in his hey prestol formulation of percussion loops and an occasional overburr of ratatatat. Heard one, heard 'em all... Thank Christ on a Bike (or is it Allah on a Vespa?) for this brightly digipacked limited edition CD released on Staalplaat. Reasons being that there is not a single bloody bell to be heard and the bongos were left in the basement for this one. It's suffused with thick syrupy analogue layers which weave a continuous narrative through this absorbing CD, which I perceive as one composition. Hopefully, whoever bought Jonesy his analogue toy will be saving up their foodstamps in earnest so that they can get him another one. Give this man more gear. I'd love to say 'More of the same, please', but I fear a sudden wave of similar releases might clog up the shelves in the stores leaving little room for the rest of us. Well, that's an exaggeration really because Mr. Gauze's emissions are mostly slurped up in pre-sales or by the Muslimgauze subscribers. And if you don't know what the subscription deal is all about, get this release and read all about it. Details are included inside the digipak. (staal@euronet.nl) [MP]

Muslimgauze - Gun Aramaic (Soleilmoon) Muslimgauze doesn't hail from the Middle East even though the music is very Arabic in nature. In fact Bryn Jones, the man that is Muslimgauze, has never even left his native England. Muslimgauze puts out an amazing amount of material. In the 12 some years of the band's existence, they've put out 20 or so albums, all dealing with personal feelings on happenings in the Middle East. All albums also have an unmistakable pro-Arab sentiment behind them, aided by the Arabic song titles. This latest album, "Gun Aramaic" starts out as a very airy soundscape, and gradually as the album progresses, becomes rather rhythmic and even "chanty". It is successful in bringing a sense of desert to the listener. As cheesy as it may sound, I definitely got the impression of a hot, arid day at sunrise throughout the entire thing. An album that is able to transform the listener into another realm like that is definitely a successful album. Quite a delight to listen to. (Soleilmoon Recordings, P.O. Box 83296, Portland, Ore., 97283) [KC]



Musique Concrete (Series) For all of you REAL industrial buffs, here's the compilation for you. Inspired by the Futurist and Dada movements at the turn of the century, this collection brings to us the best in noise collage from France in the last two decades. Each mini-CD in the collection is chock full of about 20 minutes of music from the featured composer on each. In the four that I listened to, their styles ranged from strictly natural sounds, to discs that had a bit of a technical and synthesized edge to them. I really enjoyed this series immensely, especially the initial shocked expression that anyone who walked into the room as I was playing the collection had. I would say in general, the music is minimal, and composed of different samples and sounds that are performed completely random as opposed to Noise. It almost seems to the listener that you are transported aurally into another world, where various situations are happening. Really quite an interesting experience. Musique concrete was initially

performed live in coffeehouses starting in about 1913. It's exciting that it's still being performed today in (almost) the original format. [KC]

The Musical Works of the NCS-The Rituals of the NEW Poison (Sacrum Torch) Lisa and Eric Hammer (formally of Requiem in White) make up this extraordinary musical troupe that takes you deep into a mystical realm. Lisa has an exquisite voice that is so unique. Along the lines of Dead Can Dance, yet the music is quite a bit darker and much more ritualistic. They combine various instruments to make a renaissance/tribal/gothic sound. Very magical, it's almost as if you are standing in the middle of a Gothic church. Eric chants his profound rituals while Lisa's voice flows behind making for a perfect combination. The best songs on this are Donum, Truth is Praised, Enter Me, and Hymn of the United, but really all the songs are true pieces of art. All the paintings on the CD cover are done by Eric Hammer and all the music is performed by Lisa and Eric together. Lisa not only sings in English but she also combines her vocal abilities with various other languages. Some of Gothic music's truest artists, I will never tire of this enchanting CD and I am looking forward to hearing more from them. If you are into Dead Can Dance, Love is Colder Than Death, or Ordo Equitum Solis than you'll definitely like this. (Sacrum Torch, PO Box 278, Prince St. Sta., NY, NY 10012) [LS]

Nailbomb - Proud to Commit Commercial Suicide (Roadrunner) Bad news, people. Nailbomb has broken up. For those not familiar with this incredibly intense band, it's a collaboration between members of Fudge Tunnel and Sepultura. The band was one of the first generation of death metal bands to incorporate elements of industrial (programmed drums, samples, occasional synth) into their sound. Their sophomore effort documents a blistering live set at Holland's Dynamo festival last year where the band (and numerous musical assistants including FLA's Rhys Fulber) plow through selections from their devastating first album with all the subtlety of a stampede of rhinos. The most interesting part of the disc, however, are the two studio tracks at the end which show the band again breaking entirely new ground. The first, "While You Sleep I Destroy Your World", mixes the usual distorted guitar and harsh vocals with a funky drum loop and bassline worthy of Cypress Hill (!). The second is "Zero Tolerance", an anti-racism anthem with unusually distorted guitars and lyrics that are bound to send the little Nazis running home crying to their mommies. In the press sheet, the band claimed they broke up to avoid becoming a "boring band", but it appears that they may have done so just when things were getting especially interesting. [Shear]

Neuroactive - Neuron (Cyberware) Neuroactive pick up

where "Morphology" left off with "Neuron," a track that could have easily been part of Morphology. The sequencing and rhythms are a continuation of their established sound and subdued vocals. Neuron is offered up in two mixes ("Denatured" and "Version 3.1") with Version 3.1 being the more interesting, but more ambient of the two, but not in the traditional meaning of the word. There is a sparseness that let's you listen to the sounds and structure. "She's a Liquid" slows down more but still provides more of the voicing that shined on "Morphology", that being of analog and very percussive sequences. It has a slight Kraftwerk feel to the phrasing of the lyrics and styling of the strings. "Invisible Transfers" picks the beat back up and closes out the EP with throbbing basses and low, grumbling vocals. Cold and yet still engaging, Neuroactive understand the aura that permeates the meshing of machine with man. (Cyberware, P.O. Box 623, FIN-33101 Tampere Finland, E-mail: cyberwar@sci.fi) [Ken Holewczynski]

Neurosis - Through Silver In Blood (Relapse) If you're into the metal end of the industrial spectrum, you'd do well to check out this release. Formerly on Jello Biafra's "Alternative Tentacles" label, this is the fifth full-length release from these guys. There is really very little industrial influence on this aside from extensive (and excellent) use of sampling (although a barely detectable gothic influence is pre-

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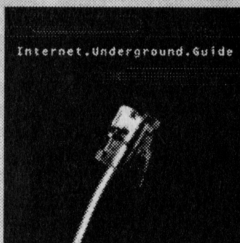
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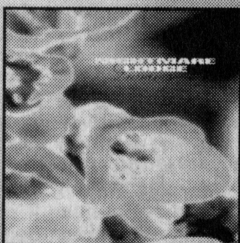


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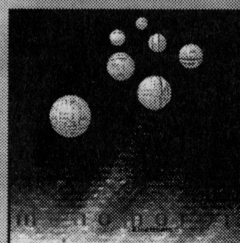
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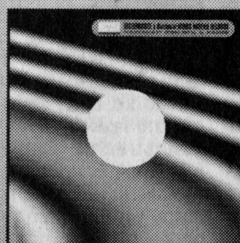


URBANTRIBU'

THE MIX (feat. DJ Francesco Zappalà)

DIS029 - mLP

THE MIX is a stellar example of the new school of electronic music; the tunes and timbres are catchy with a lively, eloquent musical adventure in a parallel future we'll probably see soon. Six remixed tracks, featuring Italian DJ guru Francesco Zappalà. They've impressed everyone with their first album. We're sure you'll be impressed again!



IT

ERA VULGARIS

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sent), but this is one of the more original and intense metal releases I've heard in quite some time. Neurosis' tracks have an epic quality in which the songs take a long time to develop (most of the songs are very long), but when they kick into full tilt, they are incredibly powerful.

Neurosis isn't content to imitate and wanders into sounds that most metal bands could only hope to capture. There's plenty of experimentation within the genre provided, and plenty of edgy, angry guitar work among the dissonant tunes and demented, tom-heavy drumming. Metal wouldn't be such a bad word among industrialites if it was all this amazing. (*Relapse Records, PO Box 251, Millersville, PA, 17551, 717-397-9221*) [Shear]

Noise Factory - 1995 (Stein Sein) This is an interesting CD, as it is not a compilation, but more a collaboration. Not a collaboration by mail, however, but some 13 people locked up in an old farm, working and exchanging ideas for a week. All the involved musicians are from the current German underground scene, and included people from Tempelgarten, Maeror Tri, Kernschrott, Para Noise Terminal and Y Ton G. The result of these jams are documented on this CD, well, better outtakes, since the total time of recordings was 13 hours. In one piece, "20 Minuten" (of course with playing time of 20 minutes) all the 13 people can be heard. But, you may ask, was what they produced interesting? I must admit, only in part. It's all mainly a sort of musique concrete, but maybe too much of a jam: a continuous flow of sound, without too much dynamics. Every piece seems to start at a certain volume, and it stays there. But, overall it is not a bad CD, and certainly deserves your attention. This year, there will be another noise factory, so that could be again of interest. (D...) (*Stefan Rossow, Snitgerstieg 9, 22111 Hamburg, Germany*) [Frans de Waard]

Oblivion Ensemble - Nightmare: Sinistre (Compacency) It seems as if no one writes rock operas anymore. It's a shame, because the experimental/industrial genre seems perfect for such an exploration. Well, if "Tommy" ain't your cup of tea, this release from the Oblivion Ensemble might be right up your alley. This is certainly more faithful to the idea of a true "rock opera" hybrid in that instead of a series of loosely-related four minute pop tunes, this piece is mostly continuous with recurring themes and motifs like a real opera, except that it just happens to be performed on the traditional rock instruments. The opera revolves around the story of four characters: Voice, Eye, Mind, and Apparition, each with its own distinct vocal representation. The album gets off to a slow start, but once underway, it's an experimentalist's dream featuring aspects from virtually every genre you can name... ambient, noise, rock, jazz, gothic, classical, soundtrack... it's all represented here in a highly original, very cohesive project. If you're expecting Italian baritones and

viking helmets, look elsewhere, but the adventurous listeners among you are encouraged to check out this dark, modern interpretation of experimental rock opera. (*Compacency, PO Box 1452, Palatine, IL, 60078*) [Shear]

Outer Space Communications Vol.3 Disturbance Disturbance is still the side sister label of Minus Habens, focussing on all sorts of dance music. The first volume of Outer Space Communications still stands as a landmark of intelligent dance music, the second volume was alright, although not special. The third volume is filled by mainly Italian bands (plus one from France and two from Switzerland). You are introduced to many unknown bands (some of which have other releases on Minus Habens or Disturbance) who operate in many sub-genres of what is called 'house' music, though most of them are in the 'intelligent techno' area (like Astral Body, MXP, Plastic System). Others are more techno oriented like A3000 or Xyrex, ambient like (Pulse Code Modulation, Monomorph), even jungle is part of this, in the form of Frankie Bit. This volume doesn't have the classical feel of Volume one, but it is varied introduction, compiled with care. (*Disturbance, Via Giustino Fortunato 8/N, 70125 Bari (Italy)*) [Frans de Waard]

O Yuki Conjugate - Sunchemical (Staalplaat) I had such high hopes for this album when I started listening to it. Any album that takes its song titles from the periodic table has to be cool, right? Ehhhhh....I wanted to think so. It was so disappointingly redundant! I understand the rather clever idea of trying to depict an element in musical form, such as the music for "Carbon" being rather biological sounding, and "Californium" being dancey, rhythmic and bustling. Still, it's clever for five minutes, and after that it loses its charm. After fifteen minutes of it, one tends to want to start pulling out hair. (*Staalplaat P.O. Box 11453, 1001 GL Amsterdam, Netherlands*) [KC]

Paradise Lost - Draconian Times (Relativity) This is a metal album. Not industrial, not gothic. Metal. If that bothers you, skip to the next review. Okay, for the few who are left, perhaps you are familiar with Paradise Lost as a former underground favorite who crossed into the mainstream. Sadly, they are now just another group who wants to be Metallica. Gone are the speed riffs, crazy tempo changes, and any real sense of anger or angst. Only a few stray piano breakdowns are left to remind us of their former glory. Is this the same group who brought us the gothic-influenced metal of "Shades of God" a few years back? Unfortunately, yes. As further evidence of their Top 40 pursuit, most songs are only three or four minutes long. You don't want this album, trust me. (*Relativity, 79 5th Avenue, NY NY 10003*) [Richard Allen]

Phallus Dei (Com-Four) This new release consists of a CD-ROM track full of Phallus Dei goodies as well as 4 new audio tracks. I unfortun-

nately only had a dub of this to review, so I can't comment on the CD-ROM track, but musically this is worth every penny. On this release Phallus Dei's sound is best described as electro-gothic. The songs have a slow, menacing sound to them with heavily-reverbed male and female vocals coasting over beds of synth strings, small amounts of guitar, and a wide variety of synths and samples. Parts of it demonstrate a slight influence from older Delirium. If the CD-ROM track is anywhere near as good as the audio tracks, this should be considered an essential purchase for lovers of dark, menacing music. (*Com-Four, 7 Dunham Place, Brooklyn, NY, 11211*) [Shear]

Pounce International - The Populace Oracle (Furnace) Ever since I received the first Pounce demos some two years ago, I've been waiting for this disc. Paul Campbell's electro project melds heavy ambient textures with more conventional uptempo dance elements to create a release that is at once soothing and compelling. Previously released tracks such as "Wirethief" and "Serve + Protect" appear in updated forms, far superior to the demo versions. The mantra-like "High Altitude Nosebleed", one of several tracks featuring the talents of Sou Broskowitz, drifts languidly along, reminiscent of some Doubting Thomas material. Tracks like "Liquid Kiss" display Paul's programming techniques to the fullest: lush orchestration, complex rhythms and anthemic melodies. Towards

the end things become more uptempo, almost housey; not bad, but these tracks lack the elegance of the rest of the CD. The wonderfully sedate "Violet Eyelashes" shows the discs' ambient sensibilities are no fluke.

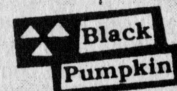
I'm loathe to call the disc "ambient" as it is a far cry from most music the term is applied to; at the same time, it is far too developed and intricate to toss it in with the bulk of underproduced electro. Mr. Campbell has been contemplating splitting the project in half to ease this classification; part of me thinks this would be a good idea, as each of the moods would then be allowed to develop to their potential in their own context, while part of me thinks that it's the interplay between them that makes Pounce interesting. All in all, an excellent first release. [Kirby]

Psykosonik - Unlearn (Wax Trax) If there's a tear in my eye, it just because I only now stopped laughing at the press kit's claim that Psykosonik are "the original cyber-punks of music". Stop it guys, you're killing me! One of the first bands to be signed to the "new" Wax Trax back in 1994, Psykosonik represented the label's shift from one of the leading industrial dance labels, to a more techno-oriented sound. The band's debut, while competently done, was also heavily derivative. Needless to say, it was also a big hit. With their second album, the band has apparently decided to attempt to sculpt out their own sound. "Unlearn" explores an interesting hybrid of ambient sounds

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and pop music. Throughout, squiggly synth sequences and thumping drums meld seamlessly with atmospheric chord lines and smooth, poppy vocals. The closest comparison I could make would be to "Crazy"-era Seal (in fact, "Need to Die" may remind you a little bit of "Crazy"). Favorite tracks included the rainy-night-in-the-city feel of "The Breathing Room", the overdriven electric piano groove "Ride", and the aforementioned "Need to Die". This release is not without its weaknesses, however. An overuse of similar reed (!) sounds and homogenous vocal harmonies make a lot of the tracks sound more alike than they really are. Overall, Psykosonik has managed to successfully avoid the rampant clichés and rip-offs of their first release and put together a collection of agreeable, mellow dance pop. For those of you looking for a mainstream dance album (what are you reading THIS magazine for?!?), here's your winner. (*Wax*Trax, 1659 N. Damen Ave., Chicago, IL 60647*) [Shear]

Raison D'Etre - Within the Depths of Silence and Phormations (Cold Meat Industry) Depressing on the Lycia scale of things, the newest offering from Raison D'Etre is closer in style to "Prospectus I" rather than a continuation of the cleaner, more orchestrated "Enthralled..." as you might have expected. Slow, grind percussion conjures up images of dark armies crossing gloomy wastelands littered with the skulls of the fallen, accompanied by looped choirs and muted classical elements; all of this laid out in a vaguely unstructured manner which somehow lends the tracks a sort of disparaging, relentless continuity. Other than the occasional harpsichord or wistful violin, foreboding drones dominate, creating dark ambient, dare I say almost Gothic noise structures of epic proportions. Closest comparisons would be Lull or recent Brighter Death Now crossed with Autopsia but even these descriptions do not do Raison D'Etre's unique style justice. The album's artwork reflects its mood perfectly: faint images of crumbling buildings viewed through a misty portal, a glimpse into an ancient land of a dead time...crushing despair permeates every track, a requiem for a world forsaken and destroyed. A superb release. See also NECROPHORUS. (Cold Meat Industry, Box 1881, 58117 Linköping SWEDEN; dist. in the US by DARKWAVE) [Kirby]

James Ray "The Best Of" CD (5th Colvmn) So now 5th Colvmn is licensing too! Fortunately they're doing a much better job than our friends at Cleopatra: first Cyber-Tec, then Black Lung and now this much-needed collection of that shining star of electro-goth, James Ray. In a nutshell, take The Sisterhood, add some "Dawnrazor"-era Nephelim sensibilities and you have Ray's unique blend of Old West style and Goth delivery. "Best Of" compiles two out-of-print releases "A New Kind Of Assassin" and "Dios Esta De Nuestro Lado", and it's all here: the epic "Mexico Sundown

Blues", the urgency of "Badlands" (he drives a big black car), the reserved "Edie Sedgwick" and more. Ignore the "FEATURING ANDREW ELDRITCH" sticker on the cover - Eldritch produced two tracks, and the albums were originally released on his Merciful Release imprint, but otherwise the hype serves only to sell records. Which isn't a bad thing, because more people need to be exposed to the brilliance of James Ray. Classic and completely essential, and hopefully more to come. [Kirby]

Red Sector A - Mechanical Resonance (Minus Habens) More ambient electronic brilliance from our friends at Minus Habens. Red Sector A proves their mastery of the medium throughout with a wide variety of sounds represented. "ESP Voyage" revolves around a sober piano melody while "Molecula" explores a trancey techno sound and "No Engine" places birds noises over slowly sustaining synth chords drenched in reverb. Even industrial purists will probably dig the clanking rhythms of "First Mechanical". And these are just the opening tracks! Truly incredible use of sampling and synths and good music to boot. An all-around great electronic record that defies categorization. (Minus Habens Records, Via Giustino Fortunato 8/N, 70125 Bari, Italy) [Shear]

Ruby - Salt Peter (Creation Records/ The WORK Group) Lesley Rankine, our heroine chanteuse from Pigface and Silverfish is back with a decidedly different new project. Described as "trip-hop," Ruby all but abandons Rankine's familiar screech and enters into the realm of wailing.

Ruby does not exactly fall into the classification of industrial, although much of the music is synthesized. Trip-hop is not a bad definition, but to explain Ruby more in detail would be to say that it is a combination of hip-hop beats, unusual keyboard sequences, occasional guitar accentuations, and Rankine's throaty vocals. Rankine's voice really does carry this entire project, but this by no means says it is less for it. Lesley Rankine has both the voice and the lyrics to make "Salt Peter" absolutely spectacular.

Songs like "Heidi," replete with sampled effects, evoke a very strange feeling, where as songs like "Tiny Meat," and "Paraffin," are straight, very rock-oriented. The occasional throw-back to a bluesy sound occurs lightly at times, as in "Flippin' The Bird." (One of the better songs titles I have ever heard). Ruby's conglomeration of hip-hop beats, rock structuring, bluesy vocals, and industrial sensibilities makes it extremely accessible. Although I doubt it would happen, the music industry being as fucked as it is, I wouldn't be surprised to see Ruby really take-off, attracting a wide listenership. The Tower Records in my area has occasionally been playing this disc in store and the video for "Tiny Meat" was actually played on Alliterative Nation (Die, Kennedy! Die! Die! Die!). Undoubtedly, The Work Group (Ruby's label), a subsidiary of Sony, has been plugging this one, possibly hoping for a Dead

Can Dance- type listenership that transcends a wide range of categories.

Mass marketing attempts aside, Ruby really is in a class all its own. From the CD booklet, featuring artsy stills of various objects including rusty nails and a gravestone with a large cross on it, to the music and Rankine's vocals, one can tell there was an extreme amount of care put into this project. "Salt Peter" is highly recommended. (*Creation/Work Group, 2100 Colorado Ave., Santa Monica, CA 90404*) [KYron]

Skrew - Shadow of Doubt (Metal Blade) Skrew saves once again! And this time, we're all allowed to preach along with Brother Adam Grossman, as the vocal distortion is minimal when compared to "Burning in Water, Drowning in Flame" or "Dusted." A rather unfortunate side-effect of this increased understandability is that Adam's organic vocal style sometimes reminds me of Rob Zombie; it's the enunciation or something. Just to give you an idea of how metal this album is as opposed to "Burning" or "Dusted": It was produced by Neil Keron (Queensryche, Flotsam & Jetsam), mixed by Bill Metoyer (Slayer, Sacred Reich), and features a third layer of guitars by former Overkill guitarist Bobby Gustafson. Can we say "in-fucking-tense"? Of course, Skrew's still got it all over Zombie and those other mere metal-bands-with-keyboards-and-samples. Skrew's got that little something more; a truly poetic charm that shines through, above and beyond the corporate metal bullshit. The song "Knotted Twigg" captures the mood of the album perfectly: "Love and death, it's all the same/Sex and pain is all that keeps me sane." Every song revolves around sex, pain, death, or a combination of these. This is not a new concept, but Adam drags it - kicking and screaming - into a whole new light. His lyrical style almost reminds me of cut-up poetry, in that it's very non-linear and, when read word for word, makes little sense. Grammar and sentence structure are blown completely away, and verb tense changes with every breath, yet when considered as a whole, these songs make instinctual sense. This style lends itself to a more integrated song and album; the only way to really understand and appreciate it is to sit back, soak it up and confront it all at once. Best tracks: "Dark Ride" and "Crawl," which close the album. They're sleazy, slithery, dark, dirty and guttural, like good sex; the perfect way to round out the salvation of your soul. Skrew. [Veronica]

Screw Radio - Talk Radio Violence (SST) Another project from prolific ex-Black Flag-er Greg Ginn. Basically the same line up as Confront James without Richard Ray, this project is actually mostly instrumental. Among meandering punkadelic grooves with drum machine, samples of politicians and other media mainstays are cut and paste and manipulated to say things they never intended to say. Although I found the music kind of boring, the sampling is funny and tracks like "Versateller/Anti-Christ" speak for themselves. (SST, PO Box 1, Lawndale, CA, 90260) [Shear]

S-Core - The Killi #2 b/w Afflicted Area (Drone) I am finding myself slowly becoming immersed, are at least greatly intrigued by the experimental noise scene and most of that interest can be attributed to the German label Drone Records. On this Drone release, Japanese artist S-Core provides two tracks of ambient white noise, as ambient as white noise can get, that with attentive listening goes through phases and swells, with mild and extremely subdued percussion. There is an integration of some bell arrangements buried deep in the mix on The Killi #2 that produce something that might be called an ambient melody and serves to soften the harsh noise loops. Afflicted Area stays with a similar tone of white noise with shaker percussive, again buried in the mix and a hint of droning, muffled strings play low and quietly. Harsh and yet subdued at the same time, S-Core delivers careful and deliberate noise constructions. (Drone c/o Stefan Knappe, Longingstrasse 15, 28195 Bremen, Germany) [Ken Holecwzynski]

Self - Subliminal Plastic Motives (Zoo Entertainment) Lame, standard issue slacker guitar rock. Tries to be different from the rest of the MTV crowd by doing things like distorting the vocals (oooh), but ends up sounding just as anonymous and annoying. [Shear]

S.E.T.I. - Knowledge (Soleilmoon) A plethora of unnerving noises here. I guess the way I can best describe the album is that part in "Fire in the Sky", where the guy that was captured discovers himself in a gucky alien holding cell inside of their spaceship. All you can hear is this deafening white noise that fills your head and completely suffocates you. Aside from that, the four tracks on the album contain noises that are on the equivalent of getting your teeth drilled, and computerized voices that say completely indiscernable things. A very strange mixture, indeed. If this was their intention, which it may very well have been, well done. (Soleilmoon, P.O.Box 83296 Portland, OR, 97283) [KC]

Skinny Puppy - Brap (Offbeat/ Nettwerk) I'll start off by saying that it's really difficult to review something like this. Like my sorry opinion is going to cause you to go buy this record, or not to go buy this record...Everyone owns the bloody thing already...

Disc One is the demos, Back And Forth Series Three. Early versions of "Deadlines", "Last Call", "Brp" and "Dead Doll" appear alongside previously unreleased material that blows away most music that's being done today. "Yo Yo Scrape" and "The Soul That Creates" make Dive sound weak and puny; "Double Cross" weaves a sample monologue into a timeless thread of horror and desperation. "Carry" drifts and fluctuates, the programming alone worthy of awe, not to mention the subtle tonal drifts and masterful ambient textures.

Disc Two features live tracks and out-takes from the Too Dark Park/Last Rights era. On the import version we also find the infa-

mous "Left Hand Shake", as good as anything they've ever done...as for the rest, you know the score: "Nature's Revenge", "TFWO", "Tin Omen", and a smashing live take on "Choralone" among others. In lieu of "Left Hand Shake" the domestic version includes about 400 meg of multimedia that is completely mindblowing. A full discography, videos, live clips, the "Head Trauma" tour video-diary, press releases, previously unpublished lyrics (yes, now we can settle those "Assimilate" debates for once and for all), a beautiful Macromedia interface...it's illegal for you to own an import copy when Nettwerk puts it out domestically, anyways. Shame.

Puppy imitators, take heed: given unlimited time and resources, you would never even be able to approach what these guys were doing when you were still in grade school. Utterly brilliant and innovative even by today's standards, 13 years after these tracks were realized, this might as well be a new record. cEVIN could probably record his digestive tract and it would sound great. I only wish we'd get Back And Forth Series 5 & 6, 7 & 8... "Brp" is a fitting obituary for a truly legendary group of artists. (Off Beat, Horsterstrasse 27, D-45897 Gelsenkirchen - Buer GERMANY/Nettwerk, Box 330-1755 Robson Street, Vancouver BC V6G 3B7 CANADA) [Kirby]



Society Burning - Entropy Lingua (ReConstriction) The first time I heard Society Burning I wrote them off as NIN imitators ("Party Girl", anyone?). Then a couple of years back I got a demo which showed a lot of improvement, reminding me in ways of Pain Emission. And then one day this eight-track EP appeared on my doorstep and blew me away. Remixes are offered from Apparatus, Drown, Alien Faktor, Idiot Stare and Hate Dept. This is finely produced electro-industrial crossover, catchy and danceable, with intricate programming and explosive choruses. The standout is the Hate Dept. remix of "Awaken", despite the vocalist's blatant Babyland imitation (maybe that's why Chase signed 'em): Hate Dept. bassline melded with a hip hop loop and an infectious chorus. "Fuel Line" grabs the lead from SB's cover of "Stand And Deliver" and bashes it into rhythmic submission. Idiot Stare's remix of "Waster" turns the distortion up to 11 and unleashes a dance floor monster; too bad they didn't give the vocals the same treatment they gave the percussion, as the whiny voice layered over the intense noisebeats just doesn't work. Alien Faktor's take on the same track introduces resonating synthplay, harmonies clashing weirdly, sparse

backing contributing to the nihilistic feel of the whole EP. Sparse guitar-work adds that certain touch of aggression. The original version of "Awaken" is included and, if this is any indication of the style of the full-length, we're in for a treat: Swamp Terrorists-style drumwarfare, deliciously full production, a terminally overpowering bassline and delicate counterpointing synth melody. Perhaps it's time to revise my opinion of American industrial; this is amazing. Buy on sight. [Kirby]

Shinjuku Thief - The Witch Hunter (Dorobo) Ironical that I would be reviewing this, as I am a witch (now don't all you Jehovah's Witnesses send me pamphlets at once). However, the title alone gives a taste to how evocative this album is. Witch hunters long have been symbols of ruthlessness, ceremony, and religion. Perhaps the same can be said about Shinjuku Thief.

The disc case describes this style of music as gothic orchestral. I would have to agree. "The Witch Hunter" is epic, sounding almost as though repentance is at hand and we must all bear redemption of our spirits. Everything about this disc was constructed with extreme care. The CD booklet is printed on textured card stock featuring writings in a variety of languages.

Combining the intonations of orchestral music with sound bites, moody synths, and occasional samples, Shinjuku Thief is an extremely unusual mixture of musical styles and substance. The music arises out of a swirling nebulae of silence and then retreats back, each track a narration. "The Witch Hunter" is thematic, each song a continuation of the story. This is one of the true albums that is best reserved for continuous play.

I would have to say that Shinjuku Thief is one of the most deft hands at creating soundtrack goth (or goth orchestral). Some bands create music for movies that do not exist. Shinjuku Thief creates movies that do not exist through their music. This disc is well worth the time, effort, and money. (Dorobo, P.O. Box 22, Glen Waverley, Victoria 3150, AUSTRALIA) [Kyrn]

Son of William - Husk (Berzerker) This trio contributes four tinny-sounding slabs of guitar-industrial with metal and Killing Joke styles rubbing shoulders. Aside from the fact that the songs are nothing special, the recording quality is sub-par with virtually no bottom end present. Thank you, please drive through. (Berzerker Records, 908 High Road, London, N2 9EB. UK) [Shear]

Sonic Fractal - V-NT (Multimood) I have heard of, but hardly heard, music generated through fractal processing. I wonder if, judging from this title and the liner notes indicating the lack of sequencers on this CD, whether it's content falls into this category. Not that it makes a heck of a lot of difference to me. Thick filtered webs float about with weird percussive punctuation dusted onto them. Submerged layers swirl upwards into a developing weave dragging their harmonics with them. I kept anticipating a dramatic turn-about but the composition continued blossoming

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into layers of toneclouds gradually disintegrating into a rather repetitive loop a rather repetitive loop. Several interesting bits but somehow it failed to shift my gear. (MP)

Spirit Feel - S/T (Wax Trax) Not to be confused with the similarly-named Seefeel, this mellow bunch of trance-meisters expand on the trance sound and introduce unusual elements that insure they won't be confused with ANYBODY in their scene. Among the standard issue antique synths and sequencers churning ultra-repetitive strings of notes, Spirit Feel add interesting ethnic touches (especially on "Unfolding Towards the Light", many of the other tracks introduce dub elements), excellent, intelligent use of guitars (thankfully not chugging metal riffs), and more complex and original rhythm programming than most of their thumping 4/4 kick brethren. Things occasionally ramble on too long (the otherwise excellent cover of Can's "Halleluwah", for instance, clocks in at just under 20 minutes!), but then again, this is trance, so maybe that's the point. Song length aside, however, this is an excellent release that actually bothers to try something different rather than settling for the flavor of the week. (Wax Trax, 1659 N. Damen Ave., Chicago, IL 60647) [Shear]

Stabbing Westward - Wither (Columbia) Blister, Burn and Peel. Columbia is this the name of a Chicago law firm? No it is the title of Chicago's own Stabbing Westward's second CD of neo industrial rock. Fans of the first album, Ungod, may

be unhappy with the different direction the band has taken, leaning heavy on guitar and less on sequenced electronics. While Ungod had a Tribal Grunge feel to it, Burn and Peel has a much more metal approach. Track one, I Don't Believe, takes the concept of self loathing to new lows, with vocalist Chris Hall beating himself up over a failed love. Chris, just call her, man. Track two, Shame, goes back to familiar territory with pounding syc bass synth and heavy guitar and drums. One of the best tracks. What Have I Got to Do, is very radio friendly, and is aimed at the MTV set, in hopes of widening the Stabbing Westward audience with an AOR crossover hit, though it has the electronic flavors missing on other tracks. Other interesting tracks include, Inside You, Falls Apart, and the final track Slipping Away. A good second effort with good musicianship and production values, but I miss the Stabbing Westward of Ungod. [RevA]



Steril - Egoism (21st Circuitry) Good ol' Don, licensing only the best. Although available on import

for over a year, Steril's sophomore effort, "Egoism", is now domestic, with bonus tracks (of course) culled from the "Egoist" EP.

"Egoism" isn't much of a stylistic change from "Transmission Pervous" (despite what the band themselves seem to think) Rather, like FLA, Steril seem to be refining their chosen sound rather than diversifying to the point of absurdity. Opening with the massive "Lies" the disc is immediately catchy. Heavier, pounding guitar pieces such as "Temper" and "Lost Dancer" mix with the likes of "Lies" and "Blind Date", which combine Swamp Terrorist percussion, FLA synthwork and the prophetic Steril sound made famous on tracks like "No Remission". Song structures on "Egoism" show a marked improvement over "Transmission Pervous"; for example, "Temper", which takes a break from full-speed-ahead electrometal to, well, get funky. "Transmission" had its darkelectro ballad in "Smell Of Decay"; here we are treated to "The Ascend", the digital bliss of soaring synths and a perfectionist beat, similar to some downtempo Genital A-Tech.

Steril have managed to cross the dreaded Second Album hump with nary a problem. An excellent record and a must for any fan of dark European electro. (21st Circuitry, PO Box 170100, San Francisco CA 94117) [Kirby]

Stink Bug - Dynamic Domination (Last Beat) This band is a dirty, slimy, pornographic, gutter snipe piece of trash. I love it! Stink Bug defies definition, but I'll try. from start

to finish, this band combines so many different musical influences and styles that its hard to keep track, very industrial with a groovy death metal rumble that'll make you shit your pants while you fondle that special spot of yours. Loaded with samples from porno movies, star wars, and to many numerous other sources, this audio assault will have you pounding your fists whilst shaking your funky booty till the cows come home. Not relenting for a second, Stink Bug shows that you don't have to defy the boundaries of sound to be heavy. With great song writing and some fucked up lyrics, obscure samples and pure adrenaline to drive them, they have put themselves together a great fucking album. If Stink Bug doesn't get a name for themselves, I'm gonna take a hostage, maybe two. Buy this. Worship this. Masturbate your mind. (Stink Bug 700 Leading Lane Allen, Texas 75002) [Skott]

Sweat Engine - Multiple Insertions (Vinyl Communications) On the back cover of this CD, there's a note for the first track that says: "WARNING: Do Not Play Loudly. This may damage your speakers!" Well, I knew about this, because I've played this CD (and the CD-ROM files) several times already. But being the dumb-ass that I am, I forgot to turn down the volume before pushing "play." And I was wearing headphones. Don't do this. Actually, it wasn't that bad - kind of exhilarating, I guess, in a masochistic sort of way.

This disk has some really cool samples, first off. Yeah, it is kind of lame when the main thing you

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remember about someone's CD is the cool samples, but there was only one song that really reached out and grabbed me by the neck and said, "Look, bitch..." That was "Zombie": "Fuck you 'til you're blind (?) I have your body, but not your mind/It's like fucking a zombie." Yeah. Words like that do tend to stick with you. "Animal" is a good song with a very valid message, though it's been done before: "I am an animal/Strapped to a chair/Nobody helps me/Cause nobody cares ... Technology's allowed/To kill me and damage my brain/Why am I subject to this/Unbearable pain?"

For the most part, the music is fierce, fist-clenching aggro-thrash-industrial, yet rather danceable. The vocals run the gamut, with all kinds of effects and distortion; I couldn't even tell if it was the same guy singing from track to track. Between songs, you get the aural sensation of being led through huge, rusty steel doors and down long, dark, dirty corridors with leaky ceilings. It probably smells real bad there, too.

The CD-ROM files include movies, pictures, written material, other art work, networking and product information and a bunch of other stuff from about six dozen contributors, including Chase and Re-Constriction Records. (Vinyl Communications, PO Box 8623, Chula Vista, CA 91912) [Veronica]

Switchblade Symphony - Serpentine Gallery (Cleopatra) Serpentine Gallery is aptly named from the very first song, it works its invisible coils around you, pulling you in to a delicate weave of dark sound and layered emotion. "Bad Trash" breaks the silence so abruptly with its introduction that it makes the listener feel as if the CD skipped. The song continues with Susan Wallace and Tina Root skillfully crafting an airy mesh of vocals over a surging electro-beat with subtle jabs of synth bass creating a sinister underpinning. The next song, "Dissolve" is the first to fully display Robin Jacobs' mellow and flowing guitar style, which really makes the song. I'm told he's the newest member of the band, but I find it hard to imagine their music would be as captivating with any of the current members missing. Each one seems to bring a unique approach to the mix, and his/her own contribution adds yet more diversity and dimension to a sound that sets them firmly apart from most modern bands, an elegant subtlety which many lack.

One of the strongest moments on the CD, in my opinion, is "Gutter Glitter", which can also be found on the 'Gothik' compilation by Cleopatra. The song begins in true minimalist fashion, with a single looping synth line. The song builds with atmosphere so thick it cuts, include a sparse drum beat, some exquisitely subtle guitar work, and indisputably the best vocals on the CD. The entire song is beautifully and elegantly dark in a fashion that many bands can only aspire to. Borrowing lines from the childhood song, "London Bridge" they twist them into something they were probably never intended to be.

Other moments of note are "Clown", another song that

evokes horrific feeling through nursery room imagery, and "Cocoon", with its harpsichord and strong classical overtones. The most exciting thing though, is waiting to hear their progression, their growth as they learn and develop. Any band with such auspicious beginnings is destined to drive new schools of thought in modern music, and the band's eclectic view is a real credit to them and their art. (Cleopatra, 8726 S. Sepulveda, Ste. D-82 Los Angeles, CA 90045) [AnKou]

Tangerine Dream - The Dream Remixes (Miramar) As I write this, a beautiful ambient dance instrumental by Robert Miles has entered its second month atop the European pop charts, and has begun racing toward the American summit. The marketing team behind "Children" is to be congratulated for their fine effort. I say this because Tangerine Dream has been creating music in a nearly identical vein for at least two decades, as this remix album demonstrates. Actually, only six of the album's tracks are remixes, while the remaining four are new compositions. A slightly less accurate comparison would be Moodswings crossed with the latest Inermix. Or a danceable Vangelis ("Chariot's of Fire"). I think you get the idea: real writing sets this project above most of the homogenized trance music garishly packaged in your local techno department. Tangerine Dream's songs have structure, theme and melodic momentum. "Rough Embrace" and "Virtually Fields" are my favorite selections, new tracks with enchanting piano interludes and flowing rhythms. The Thai Dub of "Little Blond in the Park of Attractions" is also a standout, with wispy wordless female vocals over a subtly changing electronic background. But if you like one track, you'll like them all, and if you like "Children," you'll like this. (Miramar, 200 2nd Avenue West, Seattle, WA 98119) [Richard Allen]

Tear Ceremony - An Hourglass of Opals (Machinery) Machinery adds to its Think Tank (music for the mind) with Tear Ceremony, another bright point of light on the horizon of sound-track industrial. Although usually when bands choose names that are similar to industry staples the two sound nothing alike, in this case, there is a vague resemblance at times to Tear Garden. The opening of the disc is a piano solo that is reminiscent of "The Last Man To Fly." However, Tear Ceremony, endeavors to be its own entity, certainly.

"An Hourglass of Opals" (one of the better album titles I have heard in a while- very evocative) is very eclectic in its sound. At times sampling children singing, an old musical from the 40's and disembodied voices, the effect is creepy, beautiful, and painful all at the same time. At times the listener feels as though he/she is about to be abducted by gray aliens, at other times the moodiness is thick enough to cut with a switchblade. The tracks mostly stay below the three minute mark, but there are nineteen of them, so one does not feel slighted.

Although many soundtrack bands endeavor to develop a sound that is consistent throughout an

entire album, as though a disc was one complete performance, Tear Ceremony is far more experimental in nature, each track a segment- a soundbite of a particular emotion, experience, or insight. This is the ultimate contemplation music, good for any sullen or moody moment. Highly recommended. [KYron]

Tel Basta - Lickerish (Circular Reasoning) Shifting labels yet again, Tel Basta has released their third album of shimmeringly beautiful music. Medieval and ethereal influences still abound on this work, but guitars swirl a bit more densely than on previous releases. Fans of early Cocteau Twins, This Mortal Coil and the Hyperium "Heavenly Voices" series, pay attention. Here is your next discovery, gorgeous, original music sprinkled with viola and emotive vocals. Rich lyrical images decorate tracks such as "She Gathers Colors" and "Your Blood Can Save Me." The music evokes fantasies of a modern day Renaissance festival. "I'm Poured Out Like Water" builds musically to an impressionistic vocal climax, while "The Savage" pounds and sabs all the way through. An exquisite addition to any ethereal collection. (Charnel Music, PO Box 170277, San Francisco CA 94117-0277) [Richard Allen]

21st Circuitry Shox (21st Circuitry) A compilation of artists from the premiere American electro label, one track from each of their releases. First up, Xorcist returns with the surprisingly mellow "Bad Mojo", now familiar hip-hop beats meeting Peter Stone's blend of samples and analog violence. Can't say I'm a fan of the "evol twin" female vox instrumental please? But if you've enjoyed previous Xorcist femme contributions you'll probably like this. Steril contribute the massive "No Remission" off "Transmission Pervous" and "Egoist" (On The Cross mix) off "Egoism", both excellent, hard electro with a touch of guitar. NEC newcomers Unit 187 bastardize electro with their pounding technometal "Lardass"; their full-length is a must for fans of Cubanate, Coptic Rain or Steril's harder material. Hate Dept. give us "New Power" and "Beat Me Up", you all should be familiar with this hard crossover act by now. Gracious Shades enter with the horrific "Amie" off their newest "Aberkash", gigantic analog sequences and pounding rhythm, and the more traditional "Metamorphose" from their first CD, "Inoculation Of The Media". Non-Aggression Pact pop up with "Razor" from the Death Rave 2000 comp; Never Filter's "Melting" is the choice from the sequel. Another pair of Xorcist tracks, "Bitches" and "UNGDSOB" round off this excellent label overview. A great introduction to some of the strongest artists in the genre. (21st Circuitry, PO Box 170100, San Francisco CA 94117) [Kirby]

T.H.C. - Death by Design (Fifth Colvmn) Brain-damaging beats come screaming out of your speakers with the opening song off Death by Design, and set the tone for this album of high-intensity dance muzak. Crossing lines between EBM and it's punk cousin, gabber, T.H.C.

mix up the mix with various breakdowns, jabs, strings and vocal snippets in a fast-paced collage of sound. There are a few softer moments such as Bangkok Six and Directly from Angels, but the rest of the album is filled with Roland's famous drum sounds and 303 basslines. Like most dance music, this is intended for the hard dance floor, and extended listening at home could possibly drive you insane. But then again, some people would like to be insane (if they aren't already). [Ken Holewczynski]

Trance - Augury (Charnel Music) Trance's fourth CD already... Trance is the ongoing solo project of Mason Jones, boss of Charnel Music and collaborator with many other groups and one-off collaboration projects. His primary interest with Trance is to explore the use of guitars in a wide variety of music styles, sometimes harsh noise, sometimes textured and dark. This new CD falls in this category. Long stretched tones of what sounds like synths and sampled orchestral sounds, bring you thunderstorms of sound that get louder and louder, ultimately to disappear behind the horizon. The final piece is more improvised in character and uses also saxophone and drums. This music is hard to define, probably as hard judging it from the first listening session. After I played this a couple of times, I heard more and more, hidden beneath. I enjoyed this a lot. (Charnel Music, P.O. Box 170277, San Francisco, CA 94117-0277) [Frans de Waard]

Trance to the Sun- Venomous Eve (Tess) Trance to the Sun brings us another heavenly and artistic release. Venomous Eve is very tranquil and almost hypnotic at times. The first song- You Have Escaped Me, and the sixth song- Phosphorella, use sort of an old Cure guitar sound that I really like and Zoe's voice is just exquisite, with so many different ranges and ways to just suck you in. They also have a new addition, the use of violins which is a definite plus. The drums are almost tribal at times but not quite so heavy as most tribal and the songs are very free flowing. Definitely in a class of their own, Trance to the Sun transform you into another world entirely. (Ambulancia Box 22504 Santa Barbara California 93121) [LS]

Von Lmo - Red Resistor (Variant) Seemingly before there was everything, there was Von Lmo - late 70's guitar-noise musician extraordinaire. Creating his version of the "wall of sound" which is actually a wall of noise, Von plays lengthy compositions of feedback, swirling guitars, massive drums and neo-70's sounding New Wave vocals, with a slight New York/English accent. experimental aficionados should love this and I find it powerful, yet somewhat droning at times, but that is what alot of experimental music is like. The cool thing about Von Lmo is that these recordings are pretty much off the cuff and improvised live, which is a credit to Von's talent. If you want to hear real guitar industrial and not the watered-down corporate version, this is it. (Variant, 61 E. 8th St., Suite 223, NY NY 1003) [Ken

Gregory Whitehead - Shake, Rattle & Roll/Degenerates In Dreamland (V2 Archief) Here's a new release by Gregory Whitehead. It includes some older material placed into new contexts and of course, some new stuff by this linguistic wizard from Nantucket. I am still in awe of 'Dead Letters', released on Staalplaat last year. Some of the characters on that disc reappear here to unravel more of their yams. There are two pieces on this CD but I hardly notice the dividing announcement. Indeed the owner is encouraged to shuffle-play (more and more shufflin' every day) thus participating in the joy of demand re-contextualisation. Hear Gregory manipulate his live audiences with as much skill as he does his larynx (or not as the case may be). Listen while a pathologist at a military hospital displays specimens with the conviction of a salesperson as she anticipates the delivery of 2500 brains dating from before 1880... something she was particularly pleased about as pre-1900 medical treatment of schizophrenics (another Whitehead fetish) was obviously quite different to that of the present day. Another woman relates the details of her first sexual encounter as an extremely innocent 13 year old... it spills out of her like a confession. Saxophones accompany her juggling the themes from an earlier Whitehead composition "Fever". Once again Greg touches on amputations - those performed medically with permission and those performed by an ex-Mrs. Bobbitt. The lady with her shattered and blackening fingers who contributes so much material on 'Dead Letters' shares more of her own experience of dismemberment. Her fingers, unable to speak, however cannot relate their own feelings of dismemberment as they pickle in her fridge. Gregory is enraptured with language and it's mysteries and he shares this love infectious. It's flawless editing shines through - jumpcutting with as much speed as the early surrealists dodged the other pedestrians as they cantered from cinema to cinema in an attempt to try and watch as many fragments of seven or ten films in the same night and then try to make sense of it all. Or not, as the case may be. Congratulations are also due to V2 and especially Joke Brouwer who is responsible for the outstanding package and booklet design. Full marks. (peterd@v2.nl) [MP]

Whitehouse - Tokyo Halogen (Gift) Espendor Geometrico - Tokyo Sin Fin (Gift) Two long time industrial legends were taped in Japan by this new Jap label who co-released them with Susan Lawly and Geometrik respectively. Whitehouse bring you live versions of their all time classics: My Cock's On Fire, Tit Pulp, Shitfun, Movement 1994, Dictator etc. Their live sound is, I think, less extreme (at least on disc) than their studio sound (which goes further in terms of soundprocessing), but at the same more rough and less defined. This live set in quite o.k.

Esplendor Geometrico is more structured, but then again,

they use a lot of digital stuff in their live set. Their sound is, like with most of their studio work, quite minimal. A rhythm is set and then sparse instruments are used. The rhythms on this work are rough (less house music based than their recent studio stuff) and much more 'old school' industrial.

One may question the necessity of adding more CD's to the over loaded market if the material is 'just' live, but for the fans of these bands these are indispensable of course (*Satoshi Morita/Gift, #105 19-2, 5 Chome, Daizawa, Setagaya-Ku, Tokyo, 155 Japan*) [Frans de Waard]

Rozz Williams and Gitane Demone - Dream Home Heartache What can be said about these two that hasn't been said? The ex-Christian Death members get together once again. Those who are expecting a new Christian Death CD may be in for a surprise, but a good one. This is a very "classy" and stylish album. Rozz and Gitane have both come far from their beginnings and have both progressed as vocalists and musicians, and it shows. In fact, both musician thank God in their credits. With tracks like "The Pope's Egg Hat", and a world apart, the CD flows gracefully. Those who are stuck in the past and can not accept new visions and ideas should stay away from this one, but if you are looking for an excellent album pick this one up. Definitely. [Chiko]

The Wolfgang Press - Going South A great new EP from the Wolfgang Press. It's been a little while. The CD features four different mixes of Going South as well as a track called Chains. The mixes of Going South range from acoustic to dance. It's a very innovative new single. [Chiko]

X Marks the Pedwalk - Meshwork (Cleopatra) X Marks the Pedwalk has been a leading band in the industrial club movement for five years now and this album proves why they are such an important band in this musical era. This is the finest in elektro dance. Very original, they make you want to get up and tear up that dance floor. They combine an ethereal female voice with sexy male vocals to an older industrial beat. Kind of like an early 80's Front 242 sound, how I think industrial music was the best. These guys can sound a little poppy at times, it's not your hard driven industrial, but they are a lot of fun to listen to. The best songs are Monomaniac, T.O.L., and Free and Alive. Especially Free and Alive because the way the blend the feminine voice with the dancy elektro beats. Already very popular in Europe, I guarantee any serious industrial fan will get into this. I'll be interested in getting more from these guys. [LS]

Zone Nord "Roferon A" CD (Pure) Another slab o' grind from RRRon's budget-priced Pure imprint. Lots of lo-fi grinding and rumbling, reminiscent of some Aube tracks before Akifumi gets things going, or maybe PBK gone completely insane...never too harsh, grumbings and rum-

blings, very Haters-esque in a way. For eight bucks what'dya want? As Lena Holub said last issue, "Noise and more noise, but that's OK - I like noise". (Pure, 151 Paige St, Lowell MA 01852) [Kirby]

KYron's Demo Reviews

Well, its that time of year again, so let's slip on the rubber gloves and rake through the hardened shit of the most fecal minds of the underbelly of industrial music.... in other words, this is my demo reviews section. Our scavenging starts with the band **Vortex** (PO Box 29815, Dallas TX, 75229), and their release, "Circuitgrinder." This is one of the few releases in which the title really does sum up the enclosed sound. Vortex is akin to the sound of a thousand desordered circuit boards being turned into cat litter. This band is extremely analog, using what sounds to me like real power tools to make their concoctions. This, of course, doesn't always add up to listenability or diversity, which hampers Vortex at times. However, it is a promising first effort. I look forward to seeing what they do in the future. **Shibboleth** (Shawn Kavanaugh, (518) 674 2426) is up next. There doesn't seem to be a title on this release, nor an address that I received. However, this project as well, shows a great deal of promise. A diverse collection of extremely potent sounds, it is actually quite melodic, the second song on the sampler, "Come Down With Me," reminding me slightly of a harsh Love and Rockets on crack. In all, very interesting. **Drama Asylum** (137 Butler Rd, West Harrow, Middx HA1 4DX England) sends their demo out of England, promising a free demo to those who write to their address (and I assume send postage). Definite practitioners of the DIY ethic, this is a very low tech release. Theirs is a slightly campy combination of industrial (sequencing), goth (the definitive goth guitar), and vocals from a fairly talented male vocalist. Very goth-glam/industrial dance oriented. **Vampire Circus** (Psychoriot Recordings, PO Box 752, Crocker, MO 65452) made me change my mind about some pretty firmly held beliefs. For one, I never thought a band existed that sounded like KISS singing to a porno soundtrack (replete with woman moaning in the background). Somewhere between Ministry-esque guitars and the above mentioned minions of the glam rock movement, this band is definitely proof of what happens when you grow up in the midwest. I could even smell the pot being smoked. Considering the band name, I don't doubt this was intentional. **Dark Engines** (PO Box 8781, Trenton NJ 08650) provides us with some extremely high quality industrial of the darker, moodier vein. Dark Engines is highly synthesized and built upon sequences and samples that prove that this band has some exceptional equipment, as well as skill. Although "Angels Like Flies," borders on tedious at

times, the great samples make up for it. I am anxious to see where this project goes. **Asylum Choir's** (3145 Rankin Ave. Windsor Ont., N9E 3B8, Canada) "Dead Girls Don't Say No" is what would have happened if My Life With The Thrill Kill Kult had never made its pact with the devil. Lighter, more techno, even sporting their own version of the bomb gang girlz in the form of choir voices, this band is a concept that has definitely been done before. However, I have to admit that what they do, they do exceptionally well. Production: A+, Concept: C-. Kudos, however, for song titles like, "Fuck!", "Do Me Dirty," and "Fisticuffs." **October** (536 Virginia Ave, Westville IL 61883) takes the cake, tonight, for DIY ethic. Sporting a TDK tape and a J-Card made of blue construction paper with a stenciled band logo and written track listing, October gets five points for being unabashed. Their music could best be described as "industrial rock." It sounds somewhat alternative rock inspired with a splattering of keyboard embellishments and distorted vocals. These guys are definitely ambitious. Even the recording quality is above average. Winning the award for having traveled farthest from its homeland to reach IN is **The Word's "Gradual."** (11 Baltic St., Newtown, NSW 2042, Australia) I am pretty curious about this one. The music, in large part, seems to be done on a church organ setting (or, God forbid, an actual church organ?) with splatterings of, I think, Latin ????. Rather without a secular bent. However, if the axiom (I'd rather sin than die) that appears on the j-card is any real indication of their beliefs, it might be just for show. Whatever it is, it is mighty interesting. Did I speak too soon about the DIY ethic? **Saliva** (144-36 71st Ave., Flushing NY 11367) proves me wrong. This band, again with a TDK tape, is a photocopy job with song lyrics folded up extremely irregularly. Speaking of song lyrics, this guy did very little to win me over. This is an industrial outpouring with an extremely punk essence. Not to say punk music of course, although the lyrics and style are definitely in that vein. Personally, I suggest to this guy to go pick up a copy of Babyland's "You Suck Crap" and try again. **Halogen's "Centrifical Force"** (5401 W. Beck Lane, Glendale AZ, 85306-2503) gives me an idea of what The Legendary Pink Dots must have sounded like when they were first starting out. If this band was any more synth oriented I would say they were in a slightly new age vein (Gary Numan cover included), however, this distinct lack of equipment and the need to fill in the gaps with organics gives it an extremely unusual sound. This is definitely a band to watch, if you are into a new wave/ Dots-esque meshing. Their cover art is pretty spooky, too. **Puncture "Dutch Fist"** (PO Box 172248, Arlington TX 76003) FUCK! Fuck fuck fuck fuck, fuck fuck fuck fuck. Fuck! Fuck! Fuck, fuck fuck fuck fuck fuck fuck fuck fuck fuck. Fuck. Fuck, FUCK! FUCK! (Translation: This is the ultimate mesh of dance floor electronics and guitars. I think my

head just exploded. I didn't see that landmine. Oh shit, that hurt. Do it again. One more time. Highly, highly recommended. I can't wait until this band comes out on CD.)

Industry Spawn

by Misty Dawn

As the manager of a club and music journalist, part of my responsibility in life is to turn people on to new music. The other half of that duty entails finding the new music to turn people on with. A singular quirk in my generally driven, hard-assed, egocentric personality, is that I am truly passionate about supporting these striving newcomers. I work to get them attached to some brilliant and financially generous soul (company, label, whatever..) who can give them studio time and a bright, shiny CD to distribute. It all began with a 14 year old punk-rock girl who wanted to be a musician, but had no (I mean nil) talent with the machinery. Ten years later, she discovers that her latent ability to talk a lot and a genuine talent for writing might actually get her a sort of gig in the underground music scene. Osmosis, you know? I have a vast amount of respect for anyone who even attempts to create music in this genre, and I become very excited over those amazing people who actually do it well. Instead of harboring a jealousy of them, I figure I can wield my mighty pen of a sword to tout their virtues. The following is a capsule outlining a few un-signed bands whose tapes I am fortunate enough to have in my possession. All but one of the bands hails from the "Sequencer starved" (to quote Re-Constriction) Southeast USA. Hmmm...perhaps we should rethink this market?

Cybersmack - Another Needle in the track Index meets Claus Larsen on a bad day...a really bad day. Wow. I actually pick this tape up and listen it to it quite frequently on my surround system...If it was a CD, it would be assuredly a frequent long term guest in my CD changer. This trio from Southern CA produces a dark, Euro-Industrial sound with intriguing keyboard melodies and the subtle brilliance that marks bands like Christ Analogue. This is the "new" sound...not the Industrial/Metal hybrid, but the blurring of lines between "Torture Tech" and gothic mood. The sweat-sweet realms of Industria. Cybersmack is so good that the fabulous Kontrol Factory in Los Angeles has been known to play their track "Anitt", a speedy, trippy slam with standard strong Industrial vocal treatments. Skilled track layering, depth of musicianship, and dark, distorted energy mark Cybersmack as one of the next great acquisitions. (PO Box 1552 Ranch Cucamonga CA 91729 Gimmix@aol.com)

Tongue - Co-Operative Aneurysm From South Carolina, Tongue comes licking and drooling. With their utilization of fucked-up rap rhythms and hip hop beats under distorted guitar noise, Tongue are the perfect candidates for Re-Constriction. (Look for them and Vault.9 on an upcoming Re-Con release.) They've got the slightly quirky quality that marks such bands as 16 Volt, SMP, and even (dare I say it?) PWEI. Ed, the singer and general man in charge, (aside from their new manager!), is an extraordinarily cool guy...I encourage you to make contact and let's try to get some kind of tour thing worked out for them....(PO Box 5122 Columbia, SC 29250)

Vault.9

Vault.9 is more in the standard "Industrial" vein: minimal guitar work and lot of tortured, expressive, tech sound. The guitars add a percussive quality to the strong electro influences here....Psychopomps or even Armageddon Dildos comes to mind. A sparse, structured landscape of sound that goes over very well live and on the dance floor. Considering Vault.9 is a relatively young band (together about a year), the intensity of their production is impressive. I am totally torqued that I missed their show with Christ Analogue and Insight23....occurring as I write this!! Dedicated, mature and talented, Vault.9 deserves much, much notice.

Redrum - Toys, Tools and Machinery Oh boy....this is as face painted, sticky/gummy, raw, bare bones, enigmatic as it gets!! Redrum has a very strong metal influence, but they are extremely supportive of the Industrial scene, and are not lacking in that department musically. They recently toured with Sister Machine Gun and Gravity Kills, and I have to say they stole the show from SMG. (They couldn't have taken it from Gravity Kills....the keyboard player is far too raucous and sexy and just filled with energy and I'd just love to see how he expends it elsewhere and...shit. Sorry, a small fascination I have...anyway, I digress!) Thorn delivers cool, bloody vocals amidst a dark percussion, almost campy ALA :Hellfire Club. They look fabulous on stage, faces painted artistically ghoulish and the bass player is rather creepy and zombie-esq. Very, very likable. Danzig meets Marilyn Manson. (Mark Willis Manager 404-672-2010)

Synchro Nine Factor Where Redrum are on the Danzig side of the darkness, these guys tend to have a more rock influence in their sound, like early eighties Loverboy shit. Hold up, though...we've got a talent here! Rid of that, I think they have the potential to create some very unique and innovative industrial sounds. They've changed guitarists and are apparently moving in a more electro-hybrid direction. Synchro Nine Factor has a heavy instinct towards synth...the instinct thing may sound flaky, but you've got to hear the tape to understand...it is flaky! In a "Hawkwind" sort of way. They may not be for everyone right now, but they bear watching. (5606 Kingsport Dr. Atlanta GA 30342 vroom@mindspring.com)

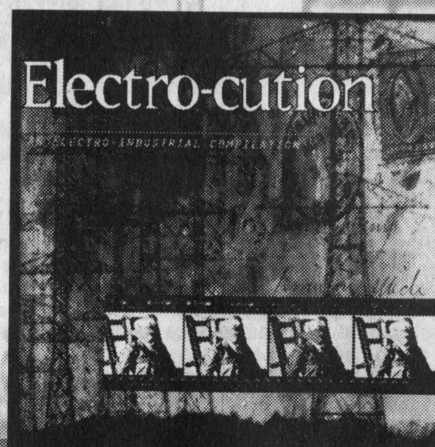
Sixtus V

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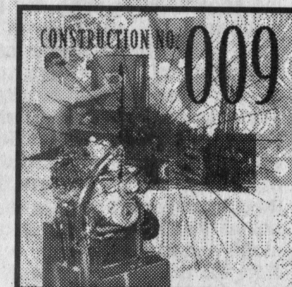


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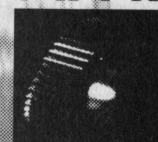
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to snatch them up....I feel so strongly about this band that I've got to plug them yet again....If you did not read my write up on them in 12, read it now. If you do not have 12, buy it now to at least read this review....(And Kryon's awesome Download piece.) Sixtus V. This is the kind of brilliant art/noise/toture tech/Skinny Puppy sound that serves to create Industria. These guys like Merzbow....and yet, even the unschooled noise fan can envelope Sixtus V. (1000 Norris St. Raleigh NC 27604 919-834-BAND)

You read this, you get the tape. You think it's even cooler than "Pretty Hate Machine" or "Twitch". Tell everyone!!!! Make them buy it, too!!! Let's get this wheel turning...let's take over the whole fucking world underground...Lets make Hootie and the Blowfuckers realize that if they turn a wrong corner, they will be deleted from the game.. Kapow! We're talking Doom II shotgun blasts, the kind Acumen's girlfriend's like! Ahhhh.... welcome to Industria. We fester out here.

Nanette's Demo Reviews

It's time for another foray into the world of demos and indie label cassettes. This issue's offerings range from cheaply recorded at home to studio-recorded, let's-send-this-one-to-a-major-label versions. I don't like to preach, but it is your civic duty as an industrial music fan to obtain a demo from at least one band that you read about here (or in Misty or KYron's column). It's known as "supporting your scene." Besides, you can get some demos that may be worth something someday. Think about everyone who has Skinny Puppy's first cassette release. Who knows what talents lie within these demos?

And a note to bands: If you would like to inquire about your demo (i.e. you would like to know when I'm gonna get around to reviewing it or if I have it yet or anything of the like) please email me at my PERSONAL EMAIL ADDRESS, which is nanette@aol.com. Please do not email Industrial Nation, 'cause they'll have to forward it to me. Save them some work! Don't forget to keep sending me those demos! Mail them to: Nanette's Demo Reviews, c/o Industrial Nation, 614 W. Belmont, Chicago, IL 60657-4529. On with the show...

Crash A.D.'s self-titled tape is the first on the list. Pretty cool—sounds like minimalist dance-industrial to me. Rhythms and programming are simple, not cluttered, like a lot of fledgling industrial acts.

Contains the usual distorted vocals, and with titles like "Terminate Eternity" and "Deny Yourself," well, you can guess what the lyrics are about. File Under: Pissed-off Minimalistic Electronic Music. Contact: (908) 238-8834. (I assume that it is okay to call them. They didn't put an address on the cassette.)

Wow! An industrial band from Chicago! Come relocated to Chicago from the grand metropolis of Cleveland, Ohio (presumably to get closer to the Sherwin-Williams plant—tee hee). It sounds typical of most of the industrial stuff being made today. Electronic, a little bit dancey, the usual. File Under: Nine Inch Toenails. Contact: Foley Entertainment, Inc., 1 Etheridge Dr., Carteret, NJ 07008)

Pneumaura sent a tape that is a compilation of highlights of their past demos. Instrumental, percussive, dark, moody, distorted...neat synthesized music that will appeal to people who hate guitars. "Twitch" (not a Ministry cover, in case you were wondering) is kind of interesting, with its distorted-whisper vocals over that moody, dark background. Though there are a couple of weak moments on the tape, I enjoyed it quite a bit. It seems that Pneumaura are quite prolific. We can allow them some weaknesses. (2110 6th. St. Rear, Lubbock, TX 79401)

Institute of Technology are the future of industrial music. (I hope.) Their three-song demo gets the DEMO OF THE CENTURY award from me. Yes, I am gushing. IT blend hip-hop beats with computer-geek lyrics, and the result is a funky, shake-yo'-cyber-booty mix that must be heard. Actually, you may have heard of IT—they've been doing remixes for various electronic bands and will be heard on the upcoming "Operation: Beatbox" CD. Familiarize yourself. Now. Contact: Email it@hnt.com, PO Box 684, Astor Space Station, Boston, MA 02123.

...dark gift seems to be all about distortion. Distorted vocals, distorted beats (sometimes so distorted that they drown out the vocals), distorted everything. Listening to this tape reminded me of seeing bands at the local all-ages club, which means that it reminds me of a small, cramped, enclosed room. Which isn't all bad. They sample, but don't get too out of hand about it—I like that too. "Lobotomy" is kind of neat, with its slowed-down vocals and sped-up beats in the intro. It reminds me a bit of Skinny Puppy, but I can't put my finger on why. A nice effort—shows promise. Contact: 3 Penndrew Ct., Wilmington, DE 19808.

Even though Contrapunctas IX are defunct, their demo merits a review. If you like what you read here, see KYron's demo reviews under Vault.9, which is Todd (the vocalist/programmer's) new project. Contrapunctas IX's standout quality is that they have mastered the art of vocal distortion. They use distortion as an effect, but not so heavily that you can't understand what the vocalist is saying. Which is good, because the lyrics are good, too. They use guitars but don't overuse them, so the guitarphobic among us will not break out in hives. I enjoyed this tape quite a bit, and I encourage you to contact Todd for more information about his new project. Contact: vault9@sava.gulfnet.com, 8000 Waters Ave. Box 172, Savannah, GA 31406 With titles like "Festival of

Death" and "Candlroom," you know it's Goth. So Goth that you can smell the dead roses. Damien Youth provide nice, mainly acoustic Gothic music utilizing all the requisite Goth symbolism: flowers, Christianity, sex cults, witchcraft, and DEATHDEATH DEATH. If you like acoustic Goth, you'll probably enjoy this. If you like Goth rock or electro-Goth, this isn't your stuff. Closest point of comparison would be acoustic Bauhaus—the singer's voice has that deep, creepy, almost Peter Murphy-esque quality to it. And they're even based in New Orleans, which makes them all the more Gothic. Contact: Damien Youth, c/o Westgate, 5219 Magazine St., New Orleans, LA 70115.

The beginning of the first song on Falling Janus' tape, "The Trinity Site," reminds me of Faith or Pornography-era Cure. Which, of course, is very positive. Then, the vocals kick in, and they sound like distorted yelling. Blah. The tape turns out to be pretty good, though. The vocals improve, yet the music still has that dark, slightly swirly feel. Worth a listen. Contact: PO Box 55371, Metairie, LA 70055-5371. Utopian Plight provided me with a demo containing no song titles. I'm going to try to get my point across as best as I can. It's the same ol' industrial dance stuff that you hear anywhere else, with little to recommend it. A little more creativity in the programming would be helpful, as would better recording technology (but that's not their fault, of course). This IS a fledgling band with some amount of potential, however, a little more work needs to go into realizing this potential. Contact: 8935 Altura Dr., Warren, OH 44484.

44484.

The Creeps NYC—now this is some fun Gothic rock. It seems that a couple of members of this band were in the Cycle Sluts from Hell—admit it, you've seen the video for "I Wish You Were a Beer" on Beavis and Butthead, haven't you? This is ooky-spooky stuff, with heavy guitars and dark, deep female vocals singing about this dark world that we live in. Not depressing, just dark and enjoyable. I'm surprised that the Creeps NYC aren't on Cleopatra yet. Contact: thecreepsnyc@aol.com, PO Box 1080, Cooper Station, New York, NY 10276-1080.

As always, your comments/suggestions are appreciated. Email me at nanette@aol.com or write c/o Industrial Nation (the address is all over the zine so I'm not gonna repeat it here). Next issue, watch for EXPANDED COVERAGE (hopefully) including photos and other junk that bands send me. Look for reviews of Blink Twice, the Hypersexual Nymphomaniacs, Basement, Fear of Dolls, Assemblage 23, Jagd Wild, Choronzon, and Blink Twice. Also, look for Salvo, Cydonia, Pokeweed, and Caress, who had to be cut from this column due to space constraints. Sorry... Until then, remember to support your local scene—and if there isn't a local scene, make one.

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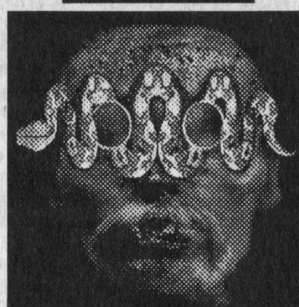
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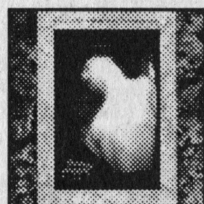
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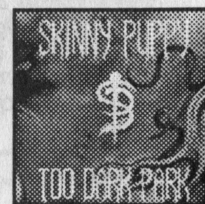
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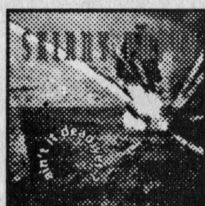
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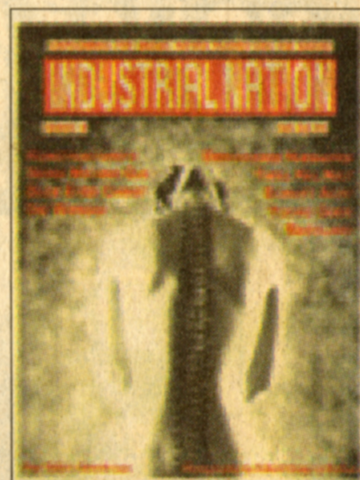
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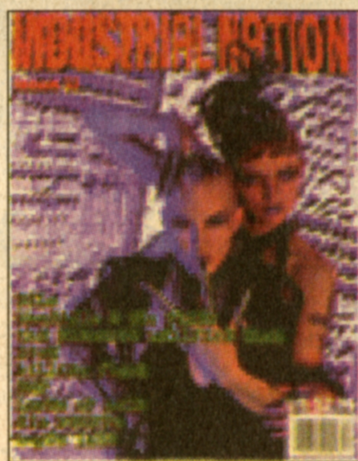




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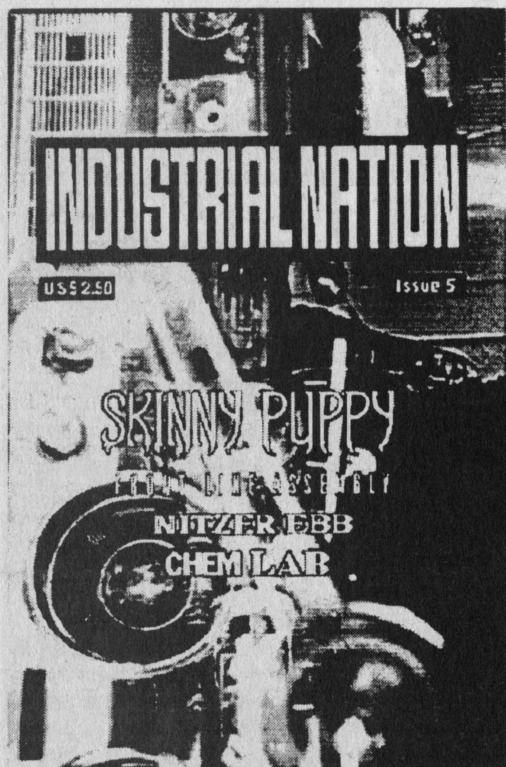
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Issue #5 from the summer of 1992 was well on it's way to becoming the magazine you have before you. Still half-sized, we now see the emergence of the glossy, black, white and one color cover that was to stay with the magazine until issue #10. This issue saw some big-time interviews with bands like Skinny Puppy, Frontline Assembly, Nitzer Ebb, and the up-and-coming band Chemlab. State of the Industry and Choking on Staples had become regular features, the Sonic Reviews section practically tripled in size, and Scene Reports began coming in from all over. Even "little" details like the companies who purchased ads in this issue were bigger and better. The future definitely looked bright for this one-time cut and paste zine, and continues to all the time.

Well, this is the end of our little retrospect. From here on out, the magazine's format has pretty much stayed the same. The difference comes in the amount of new readers that discover us every issue. We now have readers in Europe, Canada, Mexico, South

city in the U.S.. Hard to believe as I'm sitting here in this cramped office writing this, but nonetheless impressive. Hope you stay with us. To leave you, here's the Skinny Puppy interview from issue #5. See you in another 5 years!



Music Reviews:

Pig - "A Stroll in the Park"
Haloblack (three song cassette)

Usherhouse

The Final Cut - "Consumed"

Cabaret Voltaire - "1974-1976"

Young Gods - "Skin Flowers" (CD Single)

Interview with Skinny Puppy...by Kim Traub

Round 1: Ogre

IN: Are you ready? How long do I have you for?

Ogre: Fifteen minutes, yeah.

IN: Then we'll start off talking about the new album. The big question I got from everyone is "Is this the last album from Skinny Puppy?"

Ogre: Not as of yet. I'm not sure really.

IN: You're not sure?

Ogre: Well, no. We're all really positive right now and, uh, I'd hate to be the one that says yes when it turns out no.

IN: Right.

Ogre: And I'd hate to be the one that says no when it turns out yes, so, um, I think right now we're in a good state of mind of things. And things are rolling along and we're setting up to do this tour on May 21st.

IN: May 21st?

Ogre: Yeah, and then after that we'll see when the next album comes around.

IN: Would you consider there to be a theme to the new album? Like on the last album it was the environmental theme and "Visceral VI" of course, had its theme.

Ogre: Yeah, it does. It has, um, what I am finding is really interesting. I've been talking to a lot of people about it. The fact is, the album tends to me to mean one thing at the time of conception, and say, months later, now and in different headspace, to mean something totally different. What I find interesting is, from the early stuff, what

I've seen people write about their interpretation and their perception of what this album is about and what it applies to. Although it carries on the same basic theme of this idea of climbing to the zenith of a mountain which is built for yourself, and having to face yourself at the top of the mountain with nowhere to go except off a steep cliff at the end. You apply that to far bigger things, which I hadn't at the time, (I wasn't looking inward), you can see it. How is the application net worth two of everything we've built up for ourselves? You know, I think all of us as a society of people have to look at what we've created. And that's what almost in a sense, we're doing in the 90's; turning around and facing everything that we've brought upon ourselves and having to take it.

IN: Right. How do you guys go about coming up with a theme, or actually just writing the music?

Ogre: There is no preconception to the whole thing. It's again, you know...The album "Last Rights" is



done over a two month period, and it's fragmented in it's exploration and observation of things that are going around itself at that time. And I think that's the great thing about it, for me,

anyway. The most rewarding thing is that it has a tendency to bring in other people's thoughts as to what it implies at the time it's released. For example, people are applying it to other things that maybe we have not thought of, but it does take those into account in a non-literal way.

IN: So it sort of takes on...

Ogre: We've never really tried to be too literal in what we're trying to deal with. I mean, this album is like this, climb to the top of one's own abilities within one's headspace before falling off the edge, and "Download" kind of represents the flat line of a heart machine. So, that's what the album is about, and now it takes on different faces. Where you know, even I start thinking about it in terms of how would something apply to a far bigger issue, and it does cover some of these aspects. Again, it's very interpretive by whoever listens to it.

IN: Right, um...

Ogre: I just didn't see what other people say about it. That's what I have to say about it, because I

Industrial Nation	
Issue #5, Summer 1992	
<p>Letter and welcome to the fifth issue of IN. We are finally starting to get our act together and meet deadlines. The next issue will be out in September and will have interviews with Control and R.E.M. and a special feature on the new album by the band. We are also starting to get some feedback from our readers and we are really glad to hear that you like it. We are also starting to get some feedback from our readers and we are really glad to hear that you like it.</p>	
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know what it means to be personally in. IN: And then see what other people, after it takes on a life of its own, would...

Ogre: Exactly

IN: That's really cool. OK, one of the questions I wanted to ask about is during a live show, you talk about seeing other people's reactions. What do you expect from an audience reaction, and what you actually see...does that change your perception of your music or your live show?

Ogre: Yeah. I think everything you happen on, little bits of creativity within the live show changes it. Our shows continually change throughout the mutation period of however long we're on tour. So, we find that things start slipping out the edges, in the cracks, that weren't intended to but sometimes take on a life of their own and become part of the show. Just with one reaction or interaction with an audience member, a group of audience members, or an overall reaction to something, or something that slips out of my head at the time. So, it's a continually changing and evolving show that never really has a starting point or end points. It's just continually changing, and that morphology is what gives it its grace and it's rim to be creative for both myself and other musicians.

IN: You would say that you would consider your live show to be an interaction thing between the audience and yourself?

Ogre: Yeah, the show itself is interactive with the performer and the media that's going on around it. This tour coming up, especially. So, in that sense, yeah, the audience will be getting involved and reacting to it, and I can't help but listen to that. So, I'm working off two things. I'll be working off the audience and what I've programmed out to be the visual side of the show. And all of that is changeable, every night in every city. Just like every band playing in a different city. No one show will be the same, even though you are presenting the same material.

IN: Could you talk about what the line up is going to be on this tour? Is it going to be similar to the last one?

Ogre: No, it's going to be totally different. We're working on generating our own video images, shadows and silhouettes. And lots of interactive stuff within that, that's not really interactive. Stealing clips from movies and having that run along, we just did in the last tour. And the music is going to be a lot more flexible in a sense that our backing tapes have been reduced in an extreme way, and there is going to be a lot more live playing. So the songs are going to come across sounding very different live. IN: Wow, that's cool.

Ogre: Yeah, I'm excited about it.

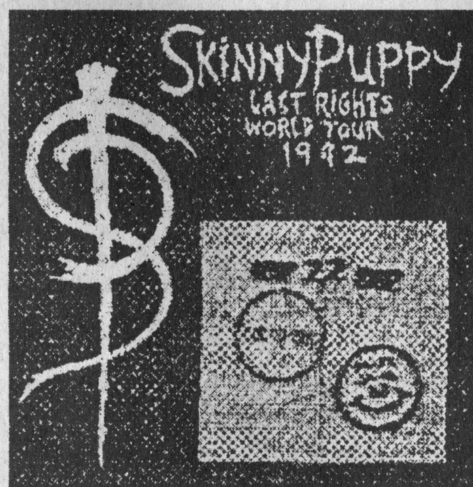
IN: That's really cool. Speaking of coming out with the videos and stuff, I think it was Alternative Press, they were talking about how you have a little blue book, a catalogue of your favorite scenes in gory movies and things like that. Could you tell us about what kinds of movies are in it, and do you use it also as a listing of where to get samples?

Ogre: Yeah, we watched all those things to set that. You find you can get samples out of the cheesiest movies. "One Whino" is

some B-movie that's very potent, and to take it by itself is a very strong piece of wording, within the context of a shitty movie. The blue book wasn't so much like a blue book, in the sense of a plan book or something. It was just an inventory of all the stuff we bounced down from laser disc,



down to the data tape in its various mutations, whether it was sped up, reversed, flagged, twisted, warped, and how it was done. And then when it came time we had about twenty tapes full of stuff, though in order to be able to access it in some sort of fast way, we had to have all of these things turned and logged out. So that's what it was, and it encompasses almost any horror movie you can name. I could probably tell



you that there is some element of the movie within these logs.

IN: Oh my gosh. It must've taken forever.

Ogre: Yeah, it took a fucking long time to do. We have all that stuff there, so it's done. This new tour we're not going to be using so much of that. We are going to be using a different format, we're going to be twisting the images a lot more, and making them work for us a lot more. You know, I found the beauty of the last tour was that the interaction I didn't think would be quite as smooth and cool as it was. But by being able to play off a video, it gave me so much room to play, so now I want to plan a show out where that becomes a prominent part of the show.

IN: Cool, um, did you do any of your own film footage and use any of it?

Ogre: Yeah, that's what this new tour is

comprised of, mainly of footage that we shot ourselves. We're getting a theatre group, a student theatre group to come in and act out this interactions play, which will be shown in twisted silhouettes. You know what I mean?

IN: Yeah.

Ogre: I hope you understand, I don't want to give it away.

IN: Twisted silhouettes, what I'm picturing is the "Ain't Dead Yet" video where you are behind the screen.

Ogre: Yeah, exactly. There will be images like that I'll be interacting with, nobody really there. Do you know what I mean?

IN: Yeah. Wow, that's really cool. So is this group going to travel around with you the whole time?

Ogre: No, the beauty of it is that we just film it.

IN: Oh, wow

Ogre: You see, it's video generated, so we film it somewhere once and then it's continually the same group of actors each night.

IN: Wow, that sounds really

intense! Let's see, what else? I want to ask you all the good questions. The Pigface thing. What is the future of Pigface, does it all depend on what happens with Skinny Puppy and you?

Ogre: No, as long as I can be involved with Pigface, I always will. It's a great band to work with, there's a lot of really good people and it's a really good time. They've helped me a lot personally with some stuff I was going through, and very good friends. What's come out of that is another collaboration with Raven. Do you know Raven?

IN: Yes.

Ogre: Raven, myself and John Bucktel are doing Welt.

IN: Ah, good. That was one of the other questions.

Ogre: We've done four songs on it now that are excellent.

IN: When can we expect something from that?

Ogre: We're going to finish mixing them in mid-April, and then we are going to present them and have it put out hopefully sometime thereafter.

IN: Wow! This is going to be great, all this stuff you're doing this year. I wanted to ask you about Final Cut as well. Is that another band you are involved in?

Ogre: Final Cut is a band on their own. They are out of Detroit. I was just in the studio right before I left to come on the Pigface tour, I went into the studio, and did some vocals on a song.

IN: Is that out already?

Ogre: I'm not sure, to be honest with you. Um, you'd probably know better than me. I'm not sure.

IN: (laughs)

Ogre: It's something I did right out of the blue in the studio. I haven't even heard it. I know they cut it up quite a bit, and she added vocals to it. So it's going to be me and another guy singing together.

IN: Cool. How do you think the side projects like Hilt, Doubting Thomas, and Pigface, how do you think they influence the new Skinny Puppy album?

Ogre: For me, in a sense, it's given me a lot more time to practice singing with differ-

ent bands and different styles of singing. With Pigface, it's given me a little more strength in what I'm trying to do with Skinny Puppy. They don't really clash at all, they compliment each other, I think.

IN: Yeah, that's what I think.

Ogre: I think in the days of old, we may have been a little catty about doing other things, but I think now we realize Skinny Puppy is a legitimate project, it's still interesting to us, and as long as it stays that way and we keep doing it, nothing will get in the way of that.

IN: How about the artist that does art for you. I assume he's the same guy that did the art for Too Dark Park. Who is he? Tell us about him because his stuff is incredible, and I'd like to find out more about him.

Ogre: Yeah. Jim's a fucking great artist. He's one of my favorite artists in Vancouver. His name is Jim Cummings. He's been around Vancouver since I was a wee pup. He's a fucking excellent artist, he's got some commercial art called "Blockheads." If you're ever in Canada and you come into a department store, you'll see his little characters are these little bad mood blockhead characters. They are all in various scenes of self-mutilation. They're funny; he doesn't like doing that so much. But he's got another side to him that's this amazing artist, we all collect his paintings. He sells his paintings to people he knows very cheap.

IN: Cool.

Ogre: I've got this one that's comparable to the new album cover. It's called "Sex Pig," and he sold it to me for about \$400.

IN: Wow. How big does he work? How big are the actual paintings we see?

Ogre: I've got one that's six by ten that's called "Isle Snail." It's got this snail-like creature, and these two figures huddled together in the sail of a ship. They've been shipwrecked on this island and there's this one guy who can get them off, and he's a snail. He's off with his back turned to these people who are shivering on this island, and there's this landscape of stormy seas, and it's really cool. I've got another called "Manicay Kinky." He's really good, he's a brilliant artist.

IN: Which one of you contacted him first to do the album cover?

Ogre: We've always wanted to use him. Ever since we were doing stuff with Steven Gillmore. Steve was doing really well, then we finally said, "well, um, you know, we'd like..." When we did Too Dark Park, it was kind of the beginning again, after a lot of shit that came up, and so he was very hyped to do it. He always had wanted to, but we never asked him. So it was one of those situations, "Well, you didn't ask me, well, I wanted to but..." You know what I mean?

IN: Yeah. Yeah.

Ogre: So we started using him, I love it. He's great.

IN: Do you just sort of let him do what he wants to do, and he gives you what he comes up with?

Ogre: Absolutely.

IN: Oh wow.

Ogre: We never want to, like, tell him anything, because like I always ask him when he's painting. I'll say, "will you please do a painting for me? You know what I like." It's those oranges. Those oranges that he uses



and very dark, dark things. And he's done a couple of paintings for me, just dark paintings. Even though he goes off, he makes furniture, he does all of these really cool things...sculpture.

IN: I'd love to see his stuff in a gallery or something.

Ogre: Well, if you're up in Vancouver, there will be a show of some of his stuff.

IN: One of the characters on the new album over kind of looks like you.

Ogre: It is me.

IN: It is you?! It is based on you? Another fun question...

Ogre: The man encrusted in...falling down upon himself.

IN: Sort of decaying. Kind of goes along with the whole thing.

Round 2: cevin Key

Securing this interview became a harrowing trip of chasing Skinny Puppy around Chicago on the weekend of May 22. When we arrived in Chicago from Iowa City, we were informed that the band was "really nervous" about playing that night, and so the interview wouldn't happen that Friday, but could go on Saturday. Saturday, the

band went on debugging the system, their virtual reality set-up, and their light show. This interview was eventually conducted as a phone-in, after repeated attempts to pry Cevin from his band-related duties during those first two days of their Last Rights Tour. Thanks BIG TIME to Dave Downey at Capitol, and Dominique Leomparre in Chicago, both of whom made this interview possible, and to Kelly Balfe at KRUI, who was very accommodating to my intrusion when recording this interview in a separate studio during her air shift turned out to be impossible.

IN: Where are you guys right now?

CK: Minneapolis.

IN: Are you guys playing tonight?

CK: Yeah.

IN: How long do you plan to stay out on tour?

CK: The first leg of the tour goes until almost the end of July.

IN: Will you be at each other's throats by then?

CK: Well, we're already at each other's...(laughs) No, y'know, we're used to it. You don't have to like each other to tour.

IN: I thought I noticed a little bit of tension on stage near the end of Friday's show...

CK: Between the members? No, no there's no tension between us, it's just, we're always a little pissed at Ogre, y'know. Ogre's got his own separate world, and me and Dwayne have our own separate world, but in actuality all three of us are very individual

like that. I think that's why we have such a diverse sound when we get together, because we're all so different.

IN: How do you guys actually go about making the music?

CK: Well, it's never the same. It's always different, and it's something like an experiment that attracts us to it, sort of like putting one serum together with one another and seeing how it turns out. But it's this whole sort of desire to hear the outcome that really makes us want to continue. We have a whole bunch of approaches, we use a bunch of equipment, old and new, and sync it all together, or not, or one way one song, and then...To say we do one song one particular way would be limiting ourselves in all the other ways we do approach songs.

IN: You and Dwayne put out Doubting Thomas...

CK: Correct, yeah...

IN: How has that done?

CK: Real well, actually. It's sold over 15,000 copies, which is pretty good considering it wasn't really promoted. I guess Doubting Thomas is sort of the way Dwayne and I would be if we weren't with Ogre. We'd probably be sounding more like that. When it comes to music and stuff, we're pretty flexible because we sort of get an energy from whoever we're working

with, whether it be Al Nelson and Hilt, or Edward Ka-Spel of Legendary Pink Dots in Tear Garden, or Ogre and Skinny Puppy, or just Doubting Thomas with the two of us. They all seem to have different influences.

IN: Are you going to have anything else out any time soon, like Tear Garden?

CK: Yeah. As a matter of fact, we have a brand new album that just came out last week, called "The Last Man to Fly," and it's available on Nettwerk/Capitol Canada, and I believe it's distributed in the States on Important Records.

IN: I'm writing that down...

CK: Yeah, be out on the lookout, y'know, it's been four years since the last album, so that's probably why people ask, "Is there ever going to be another album?" Now, luckily enough, I can say, "Yeah, there's a new one out now."

IN: You did the Cyberaktif project with Bill Leeb (of Frontline Assembly, the one-time Wilhelm Schroeder of Skinny Puppy). How did you guys like working with Bill?

CK: Uh- that's a one-off thing. I know we won't do another, but we did that because so many people asked us, y'know, and we're still friends and everything like that. But, I tease him about his music all the time, y'know. There's some... some... there's some weirdness there! (Laughs)

IN: (Laughs)

CK: But to do the that album was pretty near the spur of the moment. We basically just went into the studio when we had some spare time a few years ago. I think it was three years ago, and sort of laid it to rest, sort of settled all the people who wrote, because we used to...uh, we trained Bill.

IN: Yeah, I had heard that...

CK: Well, (laughs) when he first started out in music, he didn't know how to play anything. He had the interest level there, but he didn't know anything about electronics or keyboards or anything, so we basically showed him how to play a lot of different things. then he sort of fell by the wayside, because he wasn't in the touring mode.

IN: How do you think Skinny Puppy would sound if Bill was still with you, or do you think that's something that absolutely couldn't have happened?

CK: It just wouldn't have happened, really, because I really needed to be working in collaboration with somebody who I could jam with, y'know, somebody I could play with.

IN: Yeah...

CK: The thing was that we could have done it with Bill, but we chose to work with Dwayne after seeing him...He opened for us back in '86, I think.

IN: Who was he with then?

CK: It was just him and a girl in a group called Water, and he handled this big, gigantic keyboard set-up, and all these sequences, and everything like that, and instantaneously, we were all like, "Wow! That's really good!" It wasn't long after that that Bill was given the option. Actually, we

never really terminated him on his talent or anything. It was just we were up against a situation where we were about to go on a very long tour and his girlfriend wasn't too happy about him going, so we told him that,



y'know, no problem there, we could get a replacement, and so we did. We got Dwayne, and it's turned out from that point on we've been collaborating, and writing



and working together because there's this great sort of working energy there.

IN: How close to the tour was that, when that all went down?

CK: Two months.

IN: (Laughs)

CK: (Laughs)

IN: I thought that I read somewhere that Dwayne had been involved in the group Psyche...

CK: Yeah, That's right...

IN: Was it the same two man thing that's out today?

CK: It was a three man thing. He was involved in the first incarnation of that, before they released records. They have a lot of records out now, too. He wasn't involved in any of these records, he was involved in the beginning.

IN: Have you ever considered doing a super-group thing like Pigface?

CK: Not at all, no. I mean Pigface is doing that already, so I mean that really says it all. For me, my interest really lies more in the electronic realm, and if I am going to do anything that's like hardcore or acoustic,

it'll be with Hilt. I'm into working with friends, and really get a charge out of working with a friend, and I think that's what it's all about. I don't think I'd be working in Skinny Puppy with Ogre if it was based on friendship, because, y'know, I can't really see all that eye to eye with him that much. He's always been on a different plateau than me, and he's been through his drug addiction, and he's basically put the face on the band of the face of his lyrics and turmoil and trouble, when in actuality, there's a really wide variety of opinion in the group.

IN: Yeah

CK:...Like, I haven't gone through what has gone through, and to tell the truth, his lyrics are very personal to him, and I like them and everything, but they really don't have any bearing on me. So, I like the situation the way it is now. I think it's a comfortable working atmosphere but, to try to get together with more people and start something would just remind me of the situation which happened in Rabies, which was sort of like...We did a regular working process, but with Rabies the album came around with Al Jourgensen and everything, and we just sort of put most of our production methods and techniques aside, and just had a big sort of party, y'know...We didn't really finish it the way I would have liked to.

IN: How did you guys like working with Al Jourgensen?

CK: Al is a good guy, but Al is sort of...y'know...conniving...but, he threw a few bolts in by means of brainwashing; I think he instilled some sort of negativity into the project as well. All and all, it doesn't really matter to me, I haven't really the biggest amount of interest in it, y'know? Why worry about how it is, because it's all over with for that situation. The "Rabies" album was two albums ago, no...

IN: When "Last Rights" came out, some of the press information I got

brought up what's become a recurring theme in Skinny Puppy's albums, the band's imminent break-up...that this could always be the last album. Is there something in the way you guys work that makes it likely that you wouldn't get together again?

CK: Oh yeah! Every time! That's the thing with Skinny Puppy, there's such a difference between...well, Dwayne and I always seem to be at odds with Ogre, and we always seem to be sort of pissed off because of the way he handles his role in the band. But, I think that it's a bit necessary that we have somebody who's walking out on a limb, and we have two people who really want it to be a lot stronger, a lot more unified, and that never seems to happen. In "Last Rights," I just basically didn't want to see his face. We did our music and just left it with him, and he chose to sing on about six of the fifteen songs we left him, and we finished off the rest of the album instrumentally. Plus, that was our last record for Nettwerk, plus it's our last one under contract to Capitol, and so basically, we're free

agents after this album, tour and stuff, so who knows what's going to happen.

IN: Yeah, I heard you are label shopping...

CK: Well, we're not actually physically doing that; we do have some labels with some interest in the future of it if everything comes together, like if Ogre's straightened up, and everything with that, so there is potential for a new beginning.

IN: That whole thing with him working with Revolting Cocks and Ministry...that seemed to be about the time that he was realizing his addiction; did that put a strain on the entire group?

CK: Yeah, very much so. We knew that he was being infiltrated with negative reinforcement about his band through people like Al Jourgensen, who wanted him to join Revolting Cocks or join whatever they could get him to join, because Al's always been so self-conscious about singing his vocals. He's always wanted other people to stand up and sing, so that he could be seen as the cool underlord.

IN: (Laughs)

CK: That's why he uses Gibby from the Butthole Surfers, and that's why he uses Ogre, that's why he uses Chris Connelly...anybody but himself. He's always been so self-conscious. That's why he wears the hair extensions and all the rest of the stuff. I don't have anything against Al, I think I have something against Ogre. I deal with it each day, and I'm trying to get over it. I feel a little bit like a wife who's been cheated on...

IN: I can see that.

CK: We've had some great opportunities, and I think a lot of it has been overshadowed by shit that's gone on over the years. Until we get over that, I'm always going to be a bit bitter about that. I guess that's just my attitude. I know that we could have done more, even more than we've done; we didn't tour for a few years because of that whole sort of infidelity that had been going on, that really pissed us off more than anything. That didn't give Dwayne and I much incentive to keep writing the way we did for Skinny Puppy, and we started putting more effort into side projects and coming up with something that would be inspiring for us to work on other than Skinny Puppy.

IN: How do you think Ogre's impending side project with Raven is going to affect your relationship?

CK: Uh...not at all. He's always said he's going to do another project with so and so, and so and so, and so and so, and I have yet to see it happen. I mean, I hope that it does happen for him so that he'll have a real idea of what it means, I mean, even to the press he'll tell that he's going to work with Kat from Babes in Toyland, or he's gonna work with so and so, or even Al Jourgensen, when basically they don't even talk anymore, so it goes to show that a lot of talk minus action equals zero.

IN: Does Ogre ever come walking in the studio to show you guys the stuff he's been working on?

CK: Never. He never works on any music at all, and never gives us any lyrics beforehand; we basically just write the album first then give it to him, then he goes in and improvises lyrics with David Ogilvie behind the controls, who's very good at arranging improvisational approaches to lyrics in songs. He'll sort of take it...he doesn't analyze songs by bars...but by how it flows out.

IN: I've read several times that David Ogilvie and Ogre were the same person; is that true, and if so, why are their names separated?

CK: Because they are two separate people. Dave Ogilvie is actually our sound man for touring and producing, and we also call him Rave.

People have always mixed that up because of their similar last names, but no. there's a Kevin Ogilvie, and he's Ogre, and he's totally different from Dave Ogilvie.

He has no engineering talent or producing talent at all.

IN: When you guys were on the "Ain't Dead Yet?!" tour, you had the sides of your head shaved. You've let them grow back in since then. Any particular reason for that?

CK: Just age I guess, I don't know. Being 31 now...I don't know. Just change.

IN: Are you guys all around 30?

CK: Yeah.

IN: Will you guys be doing any work at all with Netwerk?

CK: Not as Skinny Puppy, but we'll be doing some more Hilt stuff, and possibly some more Tear Garden stuff. It's definitely time for Skinny Puppy to leave the Netwerk camp. With the other stuff, I don't have a problem with that. Netwerk can't really offer Skinny Puppy anything; we've transcended them.

IN: Yeah. I've thought that for quite a while.

CK: Yeah, actually, they haven't been able to offer us much for quite a while, but y'know, we fulfilled our original contract with them for eight albums, and we just gave them the original master tapes to "Back and Forth," our cassette, which fans continuously wrote for.

IN: How can you get a hold of that?

CK: It's coming out, actually, with a whole

bunch of other stuff that was never on it, to kill the bootleg market. There's a whole shitload of bootlegs out there that are really bad quality, so we put it together plus about eight songs that were never on there to defer bootleg sales.



IN: On "Last Rights", the LP is missing track #10....

CK: Track #10, yeah, it's called "Left Hand Shake."

IN: What

happened with that?

CK: Well, we obtained the rights permission from Timothy Leary to use a spoken word thing from this movie called "Tune In, Turn On, Drop Out," and in the song we did a sort of a drug awareness track in the sense that we were using the spoken words as sort of a statement from the musicians in Skinny Puppy as to...if you're going to use drugs, you'd best have a good head space, and I think that we're getting that point across, and Ogre came in and did this sort of debate with Leary.

IN: (Laughs)

CK: But, it turned out really well, and it was on the album, track #10, but the producer of the film heard about it, because we had notified all the proper people through legal channels, and they called back, and even though Timothy Leary had given us permission, they said, "no, you can't use it," and we said, "uhhh..." They said if we wanted to use it, we'd be sued, and we don't want to be sued, so we're leaving it off the album for now. We may be performing it live, though. We did at Friday's show. That's the one you saw.

IN: When did you play that one?

CK: It was the very last song before we went off; before the encores.

IN: What was that padded suit with all the syringes and shit sticking out of it that Ogre was wearing out there?

CK: Guilt Man. I think it was something to do with his personae during the recording of the album. During that period - I think it has something to do with his compulsion to go back to the virtual reality part of the show - he OD's on this Virtual Reality trip, and turns into this slime monster, the Guilt Man.

IN: He seemed to have a little trouble getting out of the suit.

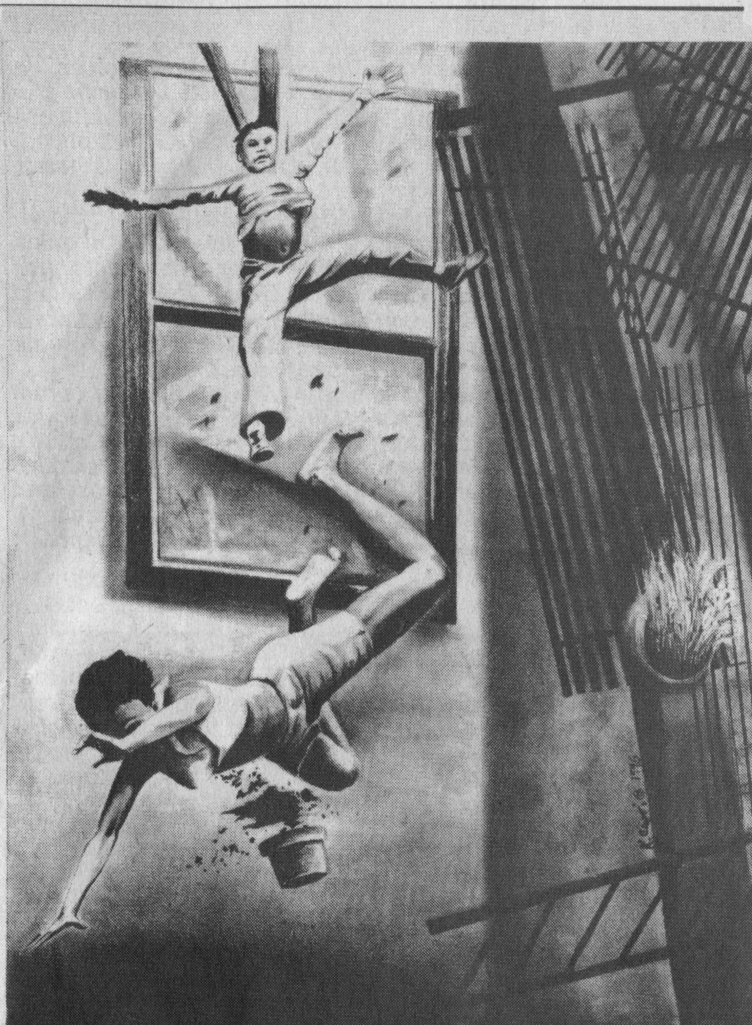
CK: Yeah, well, he's just coming around to the fact that he should rehearse something like that before stepping in front of an audience...(laughs)

IN: (Laughs)

CK: He tends to want to be sort of on the spot for that sort of thing; why, I don't know, but that's sort of the way he does things.

IN: All right, that's all I had to throw your direction, so thanks for the interview and have a great tour.

CK: Cool, and if you get a chance to see the tour again, I can promise that shows are going to be much more organized than Friday's show.



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Collide

By Josh Finney

IN: Why are you called Collide?

KaRIN: We wanted to acknowledge that we approach things from different angles, but bring them all together to make it a whole and make it interesting. We think that we balance and complement each other.

IN: What's your artistic background?

STATIK: I first started writing music on my own back in '88. It was when I was still in Seattle, actually. Then I moved out to LA and put out a four song EP. After that, I worked in a couple different studios programming and engineering, and found that my technical skills just got better. Anyway, I guess we started working together about three years ago.

KaRIN: As for myself, I'm inspired by the need to create. I feel like an explosion waiting to happen. I find it necessary to have unlimited art releases or I'd probably drive myself crazy. I particularly enjoy the interaction and contrast between myself and the use of machines in our music.

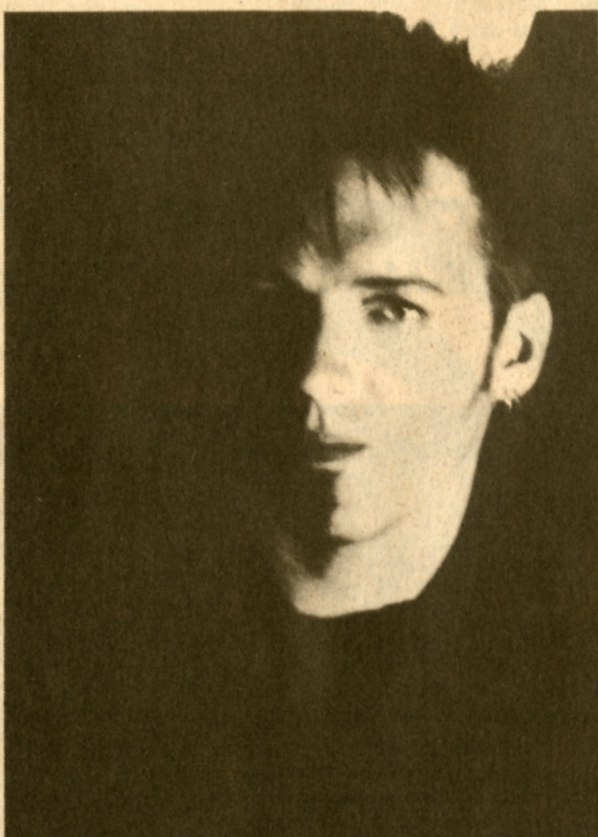
IN: Listening to Collide, it's clear you're covering a lot of new ground. How did you hit upon your sound?

KaRIN: I think one of our primary focuses is that we want to go forward and find our own path. We really want to explore.

Collide. In its most simple form, the word refers to the impacting of two forces. In the case of STATIK and KaRIN, the two souls who call themselves Collide, the name is a metaphor for the merging of their artistic visions. Like a dream, their music is a fluid mesh of abstraction and contradiction. Beauty fuses with aggression, harmony in union with pounding dance floor rhythms. Collide is like a breath of enchanting desire that hides a harsh, jagged edge within.

Of the two, STATIK is the technical mind of Collide and is a manipulator of synthetic sounds. By utilizing samplers, synths, and the allowances of a studio, he generates mood and energy, abrasion and sedation. A skilled studio engineer and musician, his talents have been sought by bands such as Love & Rockets, Machines of Loving Grace, Tool, Prince, and Leonard Cohen. While his involvement with these various artists may not reflect his own work, they are a sign of his versatility. Through his musical expression, STATIK strives to create arrangements of sound that will ultimately elevate the listener's consciousness.

While STATIK is 'noise on all frequencies and all levels,' KaRIN is a being of vibrant emotion. As a self proclaimed multi-dimensional artist, KaRIN finds expression in all forms and all levels. A singer, painter, clothing designer, and writer, she is, in essence, Collide's muse. With her voice and poetry she floods STATIK's digital compositions with emotive allure and mysterious passion. Together KaRIN and STATIK are a collision of beauty and circuitry finding form in the fusion of synthcore programming and deep, angelic vocals. If androids do dream, then Collide would probably be the soundtrack playing in the background of their synthetic slumber.



STATIK: I don't really think we're trying to be like anybody else. We just do what we hear. We just do whatever comes out.

KaRIN: We want it [our music] to be powerful, interesting, and emotional.

IN: So what do you want to bring to industrial music that you feel the genre is missing?

STATIK: I think a lot of the music has gotten a bit cliché in that people aren't making it as creative as they were in the beginning. Then, it was all about experimentation, trying new sounds, and doing things that weren't done before. But with industrial music being around as long as it has been, it's pretty easy for anyone with a sampler and a distortion pedal to say, "hey, I'm making industrial

music."

KaRIN: I want to bring passion, human feeling, and possibly complex emotions.

IN: One thing I like a lot about Collide is that the lyrics are dark and moody, but not excessively pessimistic or nihilistic like much of what is heard in the scene today. Tell me about your lyrical process.

KaRIN: My lyrical process is that I write at all times, anytime, whatever I feel, totally uncensored. I like to get to the core of things and then I put it together. Usually I write poetry, and then I may develop it into a song. It comes from everything I think about, everything I take in around me, and then I just try to put it out in the purest way I can. That to me is art.

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You've got to really touch something or people can't feel it. I think it is harder to write a positive song because it is so easy to write when you are in turmoil. I feel that I don't really want to listen to other people's angst and have to deal with it, nor do I really want to impose mine upon others.

IN: When you sing your poetry, what is that experience like for you?

KaRIN It is the release, where I try and let it all go. I stop being a poet and follow my voice and emotions. One thing we want to get more into is using my voice as an instrument.

IN: Are there any literary influences on your lyrics?

KaRIN I guess mostly the study of life. Lyrics are particularly important to me. Some of the artists that I really respect lyrically are David Bowie, Pink Floyd and Kate Bush to name a few. I have to confess I haven't taken the time to read many books lately.

IN: How do you feel about being a woman working in a genre that dominated by males and machoism?

KaRIN I particularly like that. I like that I can bring another side to it. However, I don't want to lose power. I want to maintain a directness and a purity.

IN: Explain Collide's creative process. How do the both of you work together?

KaRIN It varies. Sometimes I work with the music, writing into it, and sometimes I begin the song with the vocals and melody, and Statik will work the music around them. Ultimately, we go back and forth, layering as the song unfolds.

STATIK: When we first started, I would usually do music, then KaRIN would do vocals which would lead me to change what I was writing. Now that's not necessarily true. We've started some of the newer songs with vocals first. I think we're both comfortable either way.

IN: So what first drew you both to music?

STATIK: As far back as I can remember, I've always wanted to work at something that I enjoy doing. I've always had a big love for computers. Actually, I had just planned on being a computer programmer...but then doing music with computers really appealed to me. Basically it's all

about just what makes you feel.

KaRIN I am just inspired or more likely driven to create. I find that with vocals and lyrics I can come the closest to expressing myself, therefore music is my favorite art.

IN: What songs off the album did you like best and why?

STATIK: I think we're really happiest with our newest songs. [Beneath the Skin, Pandora's Box and 95&7].

KaRIN I like Falling Up, just for myself, because it's about your imagination and the workings that are going on in it. It's all very surreal.

IN: What direction do you see Collide moving in now?

STATIK: I think we're just beginning to really refine our sound and get the most out of collaborating together. We like to be open and we're always experimenting with new sounds. So as far as a direction goes, we'll just have to see what happens when we start our new songs. I mean, we might throw a in a little country/western, or perhaps some polka accordions, but that's about it.

Recently signed to Re-Constriction Records, Collide has now released a full-length album entitled, Beneath the Skin. As well as featuring highly refined versions of the material found on The Crimson Trial, the band's demo, the album also includes three new tracks (they're amazing, trust me) and remixes by cEvin Key and Christ Analogue. Collide's work can also be heard on Cleopatra's Siouxsie & the Banshees Tribute CD, where they do a worthy cover of "Obsession."

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Choking on STAPLES

By CHASE

PART 1: WE DON'T HAVE IT IN STOCK

Nowadays, it's easier to find crack-filled Pez dispensers than good, independently released, synthcore albums. Is there a pack of kids driving city to city, stockpiling their van with Battery, Clay People and Steril CD's to sell down in Tijuana, or is there something more insidious going down? Well, through a little diligent detective work and a lot of conjecture, I've drafted a blueprint for the failing torture-tech market.

Bands and labels are always quick to point their fingers at the distributors for being the culprit responsible for the overall ineffectiveness of the domestic industry. Poor distribution is a composite of other important variables as well. Let's explore these variables which I call my Linkage Theory, or LT.

LT is based around the premise that there are three major links involved in getting the music from the label to the consumer. If any one of these links are weak, it's an empty bin for you...but look, there's Dink!

The first link is having a person at the label who understands the music well enough to market it effectively to distributors, or even direct to stores. This is a difficult position to fill, because most retail-oriented industry folks got their experience pushing Nirvana instead of Nitzer Ebb. It wasn't until the '90's that technopunk labels came into existence, so unless you've done time during the '80's at Wax Trax! or Netwerk, your only electronic-related retail experience was purchasing Coleco.

The second link directly relates to who is working at the distribution company. The ideal representative is one who is familiar enough with the cyber movement to convince stores to stock the new artists, but you're more likely to find a guy who fellates cattle. Although labels hire their sales staff, they don't hire their distributors, and very few distributors look for employees whose specialty is "industrial"-dance. It's not cost effective, because they don't perceive it as a big enough market to devote much attention to. It's this misconception that frustrates members of the digital underground hierarchy. You see, cyber labels and journalists are constantly being bludgeoned with the massive amounts of microchip material being pumped out, yet the indie rock com-

munity wants to pretend it's a miniscule genre.

The most important link is the store clerk who orders the stuff from the distributors, more commonly known as the indie buyer. Most indie buyers are out of the loop when it comes to sample-laden music, so they're more likely to restock Mudhoney than Chemlab, even when Chemlab has a greater demand. Of course, the indie buyer is in a tough position. They have a limited budget to work with, so they have to decide between something they know they can sell, like Epitaph releases, or taking a chance on a genre they know little about. This means no cybercookies for you.

PART 2: THE ONLY BAND NIN OPENED THE MARKET FOR WAS NIN.

People wonder why there are so many synthcore bands and labels, yet they're not mentioned in major publications or plastered on MTV. Sure, Stabbing Westward, Marilyn Manson and Filter have gotten some hype, but we all know how far off the cyber-beaten path these acts are, especially compared to such sub-hyped stables as Decibel, Gonzol and COP International. How did this anomaly come about?

Okay, here's the deal. When a rock-related style of music breaks into the big market, it sets trends. Nirvana spawned the grunge movement, and Green Day parted the sea for punk. However, when a cyber band gets big, well, that's pretty much it. The commercial radio and publication industries aren't packed with cyber-fanatics, so if a band like Gravity Kills gets a lot of hype, the media deals with it and moves on to the next Nirvana rather than looking for the next synth sensation. I feel that most magazine features dealing with aggressive electronic-oriented bands are primarily done out of obligation to the hype created in other markets, such as radio and MTV. If there was a sincere desire to cover these acts, then how come nobody has touched upon the throngs of cyberdrones programming away in the studios?

PART 3: POST OFFICE BLUES

Now that I've peeled back the skin and showed you the guts of the industry, it's time to serve up some of the more optimistic synth-oriented avenues.

First off, there are a few distributors, like Metropolis, Etherhaus and Darkwave, who focus mainly on cyber, goth and atmospheric stuff. These companies have their hearts in the right place, but the amount of units they move are still far below that which can make a band self-sufficient on their music. They are, however, an excellent starting point.

While mail order is one of the most effective routes to circumventing weak distribution, it's also the most tedious due to all the writing and stamp licking. Fortunately, one can contact mail

order companies like Digital Underground and Isolation Tank and get the goods that way.

PART 4: SYNOPSIS

In case you were busy rolling around a life-size cardboard Princess Leia and lost your train of thought, here's a quick review of the players involved in keeping you in the dark:

INDIE BUYER: Store clerk who buys music from distributors and direct from labels. This cock-rocksucker will string you on for years about how the CD you want is on order.

DISTRIBUTOR: A company that acts as a middleman between labels and stores. These guys will order a couple hundred CD's from a cyber label, but only ship ten CD's out to stores. At the end of the year, they ship all of the discs that have been collecting dust in their warehouse back to the label. Oh, and if you're a small label, they might sell a bunch of your discs, but they'll wait a decade to pay you for them. If they lose your business due to an unpaid bill, it's not going to effect their business any.

LABEL RETAIL REPRESENTATIVE: An employee of a record label who sells to distributors and direct to stores. These folks take a job at a cyber label not because they dig electronic music, but because they know retail and pushing something they don't like is still a paycheck.

LABEL MANAGER: A frustrated guy or gal who knows their artists are comparable to the few pieces of crap that go gold, but due to all of these other aforementioned fuckers, they get stuck with an office full of Acumen, Spahn Ranch, Full Frequency, 16 Volt, and Numb CD's.

PART 5: I'M NOT GETTING PAID FOR THIS

Well, that about wraps up another segment of C.O.S. If there's anything you want to see covered in my column, please let me know.

All distributor and mail order company addresses are listed in Industrialnation's scene report.

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Human Drama, Electric Hellfire Club, London After Midnight, Das Ich, Current 93, and more. Help me I'm still drowning in this city. Letters from other states are welcome, let's trade. (tapes, ideas, zines, blood, tears, sex, anything).

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Travis; 15 yrs. I am looking for a sweet female friend to talk with, that shares the same interests and is or around the age of 15. My interests are: Skinny Puppy, Bi-God 20, Haujobb, Chemlab, X.M.T.P., Leatherstrip, Download, Haloblack, Acumen, 242, and side projects, Neubauten, Psychic T.V., kill-switch...klick, Penal Colony, S.M.G., cyberaktif, Non Agression Pact, Digital Poodle, FLA and side projects, Godflesh, and I could go on forever but I don't have that much paper. So if you live in or around the Chicagoland area or anywhere else, Please write I would like to hear what you have to say. Bye. Travis 6116 Indian Trail Rd., Gurnee, IL 60013

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Jean-Francois Fecteau, 565 Lacerte, Trois-Rivieres-Quest, Quebec, Canada, G9A 3C1. The virtual corpse that I am, has been used for 25 years as the coffin of a soul. All around me there is darkness and nothing else. All within me there is darkness and nothing less. Life is a sexually transmitted disease that is incurable and always mortal. So until it ends, I am waiting through music that is for me the only true extension of spiritual energy. "Drained Hopes in Here, Perishable Sufficiency, Handful of Snowdrops, Presence of Nowhere, FLA, At Last Nothing Again, Joy Division, Mournful Harvest, Skinny Puppy ... So you, all black clothed, grim thinking vampiresque girls who want to share the absurdityh a lonesome man, you can hush me and maybe take my blood and soul and the virginity of my flesh.

Wish to exchange music/videos; poetry photos, articles, sexually oriented letters (or any artistic, esoteric and informative correspondence), and the dark and strange. Morbity counts. I possess a long list of music to share. Obsessions include: Project Pitchfork, DIJ (et al), Lestat, My Dying Bride, The Garden of Delight, Laerimosn, FLA (et al), Rosetta Stone, Love is Colder Than Death, NIN, & most Gothic and German Darkwave... (ad infinitum). Interests in this world: Hitler and other psychopathic Gods; History, my poetry/music; Moonlit Nights in Cemeteries; Ancient Architecture; champagne rituals; PVC wearing women; Lush Gardens, Scents & Flowers; 3- foot candles; Road Trips to Eternity, and the sadness of things. Write, tell me what you wish, send a photo. Leave the World Behind. Lord Shattered, 2107 E. Cork St.Kalamazoo, MI. 49001

Young male journeyman looking to travel. So write me and tell me where to go, what's cool and what to do in your city. Into Ministry, TTK< Gorilla Bisquits, Bold, Minor Threat, Misfits, Black Flag, Laibach, Chris Connelly, En Esch, Liz Phair, Nitzer Ebb, RevCo, KMFDM, CIU.DYS, Pixies, Sisters of Mercy, Fear Factory, Physic Tv, 242, Star Wars, and Dave Lynch movies, nutmeg in my Coffee, Orange Tic Tacs, and Puss. Or if you want to write me, because you're living the all-american White Trash dream and you want to tel me about it. Will answer all. Jason treadway, PO Box 7651, Asheville NC 28802

Laura, POB, Pirv, CA. 93040, 15 year old female, into: Bauhaus, Switchblade Symphony, Faith and the Muse, Shadow Project, Nick Cave, Lycia, Christian Death, Siouxsie, and others. Looking for correspondence from male friends. Hold a passion for literature, peotry, vampires, art, and egyptian mythology. Am withdrawn and moderately quiet, so please don't epect long ramblings, but will write back to anyone who responds.

Puppy, Neubauten, DCD, 93, Dots, Birthday, Throbbing Can, Bauhuas, Gorecki, Coteau, Haujobb, Das Ich, Lictd, Switchblade, Pitchford, Gerrard, Lustmord, and many more artists of all types. Writers: Nietzsche, Goethe, Dustoevsky, Kierkegard, Heidegger, Sartre, and Camus. TV: Emergency Broadcast Bulletins. Favorite Actors: Priest, Polititicians, and Punks. Favorite Movies: Life without a God, Meaning of Life, and Don't beleive this. Opinions: None. Beliefs: Follow the leader. I am writing a book on humans, and I think one would qualify just about now. What about? Whatever urges one to spill some ink or wound by stabbing with lead. Remember that there are no wrong answers except for the silent one (not true). But I promise to anyone who makes an attempt Nelson Ferreira, 279 Tinkham St., New Bedford, MA 02746

Are you out there, hungry in the

night with blood red lips, afraid to carress the dawn? I am among the sheep in the wasteland...drawing down the moon; howling to the silent hills. Melodrama? Sure. I see a pale goddess with long hair separated from me by miles and time and must get through. Pagan male with dark music and poetry to share. Throbbing Gristle to Vampire Rodents, Fields of the Nephilim to In Slaughter Natives, the usual plus surprises. Witches, vampires, seekers of the odd, write to me. Shannon Loe, 1210 N 1140 W Layton, UT 84041

I am locked down right now and I'm looking for a few pen-pals. Looking for all gothic girls and guys to correspond with locked down Vamp, down in Heart...needs a pick up. A.R. Jones, 615258, 3000 S. Emily, Beeville, TX 78102

Louis G. 46-03 65th Place, Woodside, NY 11377, T.G., S.P., 242, Kraftwerk, DM - Rip to all, PTV, Jarboe, Sunshine Blind, Switchblade Symphony, DVA, Taxi Driver, Clockwork Orange, Silence of the Lambs, Nosferatu, Metropolis, so on and so forth. 23 year old man searching for sigs of abnormal female life in NYC for whatever you'll let me do to you. Open minded and brutally honest preferred. Possible collaboration if you can sing, speak, scream, submit, or just inspire. I know you're out there, so stop being a coward. Druscilla, write back with your address, You intrigue me.

Greetings, I am the Star Traveler. I only have one friend (TM). Into LPD, Cure, SCM, NIN, Foetus, laibach, Skinny Puppy and hundreds of other groups. 20 year old male (at least I was last time I checked). Write me! We could trade tapes or something. PO Box 11097, Yardville N.J. 08620, I'm also in a music group called Puddle of People. Star Traveler@xband.com

Jarom Wilcken, 17, male, 6'3", 150lbs., industrialist/Gothic/Punk Rocker/Skateboarder. Looking for girls like me to converse with, and people m/f, in my area to meet and hang out and go to shows with. I don't know many people like me around here. Into body piercing, bondage, skating, NIN, Siouxsie, Marilyn Manson, Snog, Steril, S.M.P., TTK, DK, anything unusual, vampires, etc...If any of this appeals to you, please, write now, before it's too late. 6030 W. Fairmount Ave., Phoenix, AZ 85033

I'm an 18 year old male into pure darkness and death. I live in Georgia and I'm the only Industrial Freak I know of. I have become antisocial and fall deeper into lonliness. Looking for anyone who wouldnt fear me and has similar interests. FLA, Skinny Puppy, Ministry, KMFDM, NIN, Leatherstrip, Fear Factory, Scorn, Eon, Lords of Acid, Thom, and xor are among my favorite bands. Write me. Need someone to talk to. Alex Rehe, 462 Freshman Dr., Lawrenceville, GA 30244

Erin, 3102 Kings Hwy. West, Prescott Valley, AZ. 86314, FLA, Skinny Puppy, Mentallo & The Fixer, Numb, Steril, 242, Leather Strip, 16 Volt, Hate Dpt., XMTF, Crash worship, and many others. I could not imagine life without the music and I would like to correspond with others who feel the same way. Also seeking correspondence from any Cainites out there, you know who you are. Hello to Orgillon, Vic, Dan, and John Inc. Will write back to all who respond.

Fuck the mainstream. Kill Trent Reznor. Listen to industrial music. Hae been a listener for six years and haven't regret it once. I listen to Ministry, Puppy, Neubauten, Mental Destruction, In Slaughter Natives, Babyland, Cabaret Voltaire, TG, Klute, Malformed Earthborn, Haters, To Live and Shave in L.A. (funny name), Lard, Final Cut, Will, Front Line Assembly, Alien Faktor and a couple others that I can't think of right now. Also into "Aliens", "Hardware", SHARP skins, and Nuclear War. Some things the world doesn't need: NIN, White Zombie, Filter, MTV, "Alternative" punk, and Clive Barker. He's an Asshole. John Carpenter rules. Trying to start an industrial band in NY/NJ area. I have a sampler/synth and I'm ready to burn down some clubs. B.L., 209A East Mombasha Rd., Monroe NY 10950, OH. By the way, I'm a 17 year old male.

Toni, 26, female, new to the U.S. Interested in writing with people who have a real interest in

electro/industrial. Not interested in this, as we say in England "Dirt ball American" industrial, such as NIN, Marilyn, Ministry, W Zombie. I am interested in however: Leaether Strip, Neaubauten, Good Courage, Bigoeil ZO, DAF, NeoTek, Click Click, Curve, etc... If interested in correspondence please write to: Toni Sky, 915 Fellman St., Farmingdale, NY 11735, I am also a collector of hard records and Cleopatra Records.

I am a 25 year old male seeking correspondence with dark minded individuals from around the globe that are into dark, minimal yet complex electro-industrial rounds and possible promotion of my band in your area. Musical influences include: Dive, Placebo Effect, Das Ich, Stigma, Death in June, Current 93, Project Pitchfork, Wumpscut, Suicide Commando, Amgod, Numb, Kalte Farben, Alien Sex Fiend, Haujobb, Puppy, Die Form, Leather Strip, FLA, Splatter Squal, Klinik, Premature Ejaculation, Sleep Chamber, Mimic Mind, Malign, Paracort, Aghast View, NoiseX, The Call, Mortal Constraint, polygon, Loss of Centre, etc. mainly European electro and some goth: early Cure, Christian Death, Clair Obscur, primodis, Switchblade Syphony, Soper Aetumes. Also into clubs, DJing, watching mafia movies, porno, alcohol (somewhat). Write to: Minimal Wave, 1016 Taylor Ave. #A, Alameda, CA 94501, And don't worry, you'll et something back for your trouble.

Help me. I am an outcast who needs to communicate with others

who also dwell on the fringe, who live upon the threshold of death. I am a sixteen year old bisexual with black hair and brown eyes. Are you trapped within yourself? Are you living in darkness and despair? No one understands me, yet maybe you do. Send me a response. Send me anything you want to. I don't care anymore. Maybe you can awaken the feelings in me that have slept for so long. I love anything (sex, drugs, music, etc.) that makes the pain go away. I am tired of this world, weak from the pain. Maybe you can ease the pain a little, light a candle in my darkness, hold me through the despair. Send to: D Loristo 98-1417 F Kaahumanu St., Aiea, HI 96701. My life is tragedy. Lift the shrouds of the night and you will see me. Alone.

19 y/o female, Bisexual but barely hetero into trip hop, industrial, techno, and some gothic music (both listening to and the construction of), poetry, zines, and all types of literature, horro films, Vampirism, photography, B & D, and great conversation. Seeking intelligent people to exchange long letters with. I listen to ruby, 242, Bauhaus, MBM, Sisters of Mercy, Lycia, Zuvuya, Coil, children of the band, Chris Connelly, etc. You're free to send anything short of a dead parakeet, but please send pictures. Renee Gardinier 812 Woods Avenue, Joliet, IL 60436

Matt Coswell, 5 Rydal St., Worcester, MA 01602. 25 year old college student (art school). Very much an outcast caught in the middle (i.e. too "weird" for some, too

"normal" for others) need to connect with like-minded people. I dig Moog/analog synths, TG, Einsturzende, Glenn Blanca, Laswell, Helios Creed/Chrome, Buttholes, Cop Shoot Cop, Grotus, Albini/Big Black, George Clinton, Sonic Youth, Sun Ra, Zappa: most anything anti-commercial. Being a phot major, I also dig photos, art, junk sculpture, "found" sound s. All letters answered. No into in goth, drugs, or bullshit. Sex, race, age unimportant. Tapes welcome - will trade.

T. Gonzales, 33 Whitney Ave., Floral Park, NY 11001 19 year old, gay, white college student, male, straight-edge, hates being home for the summer. Always looking for new friends; regardless of who you may be. I love music and need more! Interests are piercings (don't have any), poetry (cause i'm a lonely sap in search of love), Giger, independent films. Music: Ind'l (no shit!), organic/ambient techno, some goth: A Split Second, Acumen, Aphex Twin, Am. Dildos, Aurora, Battery, Bile, Blok 57, Chemlab, Circle of Dust, Coil, Chris Connelly, Contagion, Cont. Bleeding, Cranes, Cure, Curve, DCD, Delerium, Dessau, Die Warzau, Dout. Thom., Download, Eden, Excessive Force, FLA, 242, The Glove, Godflesh, GLU, Gravity Kills, HANZ & Gretyl, Haloblack, Hate Dept., Insight 23, KMFDM, Leather Strip, Lestat, Meat Beat, Ministry, Moby, P. Murphy, Neuroplague, NIN, Nitzer Ebb, Orb, Oxygienne 23, Pigface, Prick, Project Blubook, Psykosonik, PTV, PWEI, REVCO, Rosetta Stone, Sector, sisters, SMG, 16 Volt, Skinny Puppy, Spahn Ranch, Sunshine Blind, Steril, Terminal Sect, Young Gods, and ? I will answer all who respond with the best of my ability. I need concert buddies and correspondence. Maybe one of you will be my counterpart in life. Contact after august 25: Box1268, 735 Anderson Hill Rd., Purchase, NY 10577-1499

25 year old accountant into: Violent music, White House, non, spk, lust-mond, death in june, psi, swans, current 93, Black lung, scorn, fla, skinny puppy, hate, gnosticism, crowley, love, manson, hohilism, bondage, masochism, scars, blook, toilet servitude, grave yards, stuffed animals, toast, pornography, sex, prostitutes, budrowshi, burroughs, ballard, soldier of fortune, barely legal, conspiracy theories, amy grant, selena and Nothingness. Neal, 2379 Apt #2 southeast Blvd., Spokane WA 99203

Stephin, 317 Ridge Rd. Millville, NJ 08332. 20 year old bi-male seeks like minded individuals for correspondence. Wumpscut, FLA, Numb, Dasein, HWF, Vampirism, self-inflicted wounds, heroin, Coil, TG, New X-marks, P.Z. Brite, Bauhaus, and Robert Smith's lips. Also write dark poetry and pierce. Write, you know you want to.

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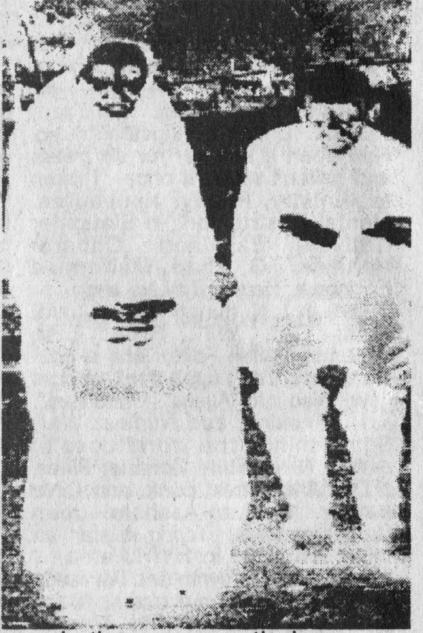
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: W U M P S C U T :

by Aaron Johnston



In America, it is becoming increasingly difficult to discern between a Slayer concert and anything billed as an "industrial" event. Contrary to popular belief, even Germany is having a problem fitting the industrial bill. Germany's problem revolves around the fact that none of their groups really seem to want the title. On our shores, the problem is that everyone does. Through it all, the word "electro" remains one of the least polluted and most direct terms. X Marks The Pedwalk, yelworC, Kalte Farben-some names ring bells a little louder than others. Nonetheless, each of these groups represent the spirit, sound, and feel of "electro-industrial" in their own way. Landshut, Germany resident Rudy Ratzinger and his oddly titled band, :wumpscut:, is yet another shining example of the electro movement. In fact, he is probably the hottest item in all of Europe since Claus Larsen first introduced us to Leaetherstrip. So, in keeping with IN's usual "strike while the iron is hot" mentality, the amicable Rudy R. is here to shed some light on everything from his first release "Music For A Slaughtering Tribe" (MFAST) to his latest creation "Embryo Dead."



nearly the same as theirs.

IN: Do you feel :wumpscut: would have gained popularity faster if you were on a bigger label like Off Beat?

Rudy: No. Although Beton Kopf Media is a very small label (just regarding the output) :w: is running like hell. We've sold about 10,000 albums so far. I think compilation appearances do their duty to help out a bit, nothing more. :W's success is based on its individual sound, I think. And its image plays a small part also.

IN: What does ETAH stand for (other than HATE spelled backwards)?

Rudy: ETAH stands for nothing, just like :wumpscut: I don't want to take part in spelling words backwards, for example: yelworC, puodeldoon or tihsllub.

IN: A lot of American kids think that Germany has this flawless electro scene. What is it really like?

Rudy: It is true, Germany has many renowned names like Die Krupps, Project Pitchfork, Haujobb, etc. But you have to be aware of the fact that not all German bands can blow your head off. Electronic bullshit exists all over the world and just because it comes from Germany doesn't make a difference.

IN: I understand VUZ treated you poor-

ly...

Rudy: VUZ Records did act extremely amateurish. That was the main reason why I left the label. I was sick of waiting five months on 18 different artworks for MFAST, not having enough CD's in stock, etc.

IN: A lot of people think your side-project (vocals/production) Noisex sounds too much like Dive...

Rudy: Of course Noisex sounds like Dive or Esplendor Geometrico! The explanation is easy. Raoul Revere's way of creating songs and sounds is

IN: Why is it that a lot of European electro bands write and sing in English even though it's almost impossible to find their CD's in most English speaking countries?

Rudy: I've thought a lot about that myself. The easiest explanation is that most bands think they can catapult their music to a higher international level if they use English lyrics. What a fallacy! Do you remember a certain German politician who wanted to express "it will start right now!" and instead said, "equal goes it loose!" I think it will take

more than just putting foreign words together if you want to face-up a whole country.

IN: How did you see the electro/EBM scene grow in Germany?

Rudy: EBM's motherland seems to be Belgium, although the first movements towards pure electronics came to life in the 70's with Kraftwerk. Bands like Front 242 and Nitzer Ebb are just the same except the beats became harder and the vocals were just starting to be distorted and modified. Me, I discovered EBM around 1985. I don't really like the funny parts of EBM though, they make me vomit.

IN: What was your first instrument?

Rudy: It was an AKAI 900. I didn't own a keyboard to control it for a very long

time, so I had to program each note with my computer's mouse for about six months. Strange? Yes, it is! I was 26 when I did MFAST. Now I am 30, and in the midst of creating "Embryo Dead." I've got a lot more to work with now and a lot more experience, so "Embryo" is turning out to be the logical consequence of MFAST. Dried Blood, Gomorrah and Bunkertor 7. It will be a very diverse album, to say the least, while MFAST was of course, more influenced by other projects.

IN: You thank Claus Larsen in the MFAST sleeve. What is your relationship with Claus?

Rudy: Claus was very important in the early days. One could say that he was the main reason for getting me to try something musical on my own and THE main influence in the beginning. Therefore, some of the first :w: songs sounded like Leaetherstrip. In the meantime, :w: has gone in a completely different direction. As for Leaetherstrip, I think everything after "Underneath The Laughter" should have been presented under another pseudonym. I do not see any form of competition between Claus and I though.

IN: Do you play live?

Rudy: No. Playing live would be dishonest to

myself. First of all, I don't want to mutate into a wild beast on stage. There are already many others who feel they can do it better already. I'd definitely need a good touring partner if I were to attempt a tour of America though.

IN: Do you frequent electro clubs in Germany? Are they any better than the Ministry dominated American venues?

Rudy: In the southern part of

Germany, you cannot speak of typical electro clubs. What happens instead is a lot of underground groups join together in special locations where these "electro" clubs do exist, astonishingly very peacefully. Just like the :wumpFamily:! First, you have to find a definition of industrial, because in Europe, we do not regard Ministry or NIN as industrial music. In Germany, an average industrial consumer's taste is different. We often go out to clubs where noise is played, in its pure (but very rhythmical) form. It is often impossible to define any instruments in this wall of sound. Bands like Ministry and NIN are more well-known as cross-over groups and yes, I do like it a lot.

IN: Which would you prefer—Euro industrial becoming more guitar oriented or American industrial getting more electronic?

Rudy: I would prefer Michael Jackson mutating into a creature made completely out of plastic and metal. Then he could demonstrate to the entire world how to make true industrial music!

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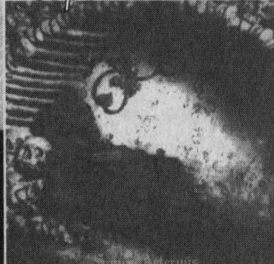
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London After Midnight



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E.G. are known as the Spanish pioneers of the industrial movement. One never knows exactly what to expect - sometimes more noise is involved, sometimes heavier electronics. This CD leans toward danceable, distorted, rhythmic noise attacks. It was that work that made this weird Spanish group immortal. Incl. the marvelous 'Sinaya', which was voted the #1 industrial dance hit in Germany's underground clubs !!!

This release by De Fabriek is more in demand than original SPK pressings ! The original vinyl release sold out within just a few days and has been much sought after ever since. De Fabriek have been making music since 1977 and were contemporaries of THROBBING GRISTLE. The subject of this release is 'highway traffic' and the music is formed out of exciting, rhythmic and ambient industrial soundscapes.

Sopor Aeternus & The Ensemble of Shadows are one of the few real dark/occult bands in Europe, where music and lyrics are always based on the exhibition of personal experiences of pain, depression, confusion and the desperate search for reunion. This release will appeal to fans of Sweden's COLD MEAT INDUSTRY label.

'Psycho Magnet' features all new songs, remixes and bonus tracks, and the R7 has already been hailed as a Top Ten release of 1996 by many radio stations. This CD shows a more aggressive side of LAM as 'Psycho Magnet' contains a lot of industrial elements similar to NINE INCH NAILS and other top industrial acts without losing the moody atmosphere and sensuous beauty that has become synonymous with London After Midnight.

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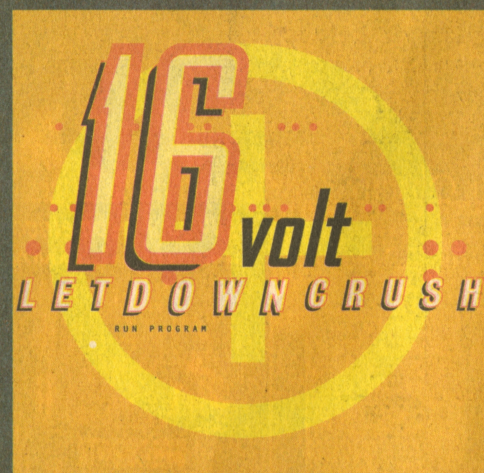
Rising out of the New Mexico and Colorado cyberslums, hails this small band of vocally-raw, synth-toting, guitar-packing punks. Entropy Lingua is an excursion into the world of reproduced or remixed versions of 8 songs from their upcoming TACTIQ CD. Key members from HATE DEPT., DROWN, APPARATUS, IDIOT STARE and ALIEN FAKTOR, put their grubby little paws into the floor-pummeling disc known as Entropy Lingua. Get ready to stomp.



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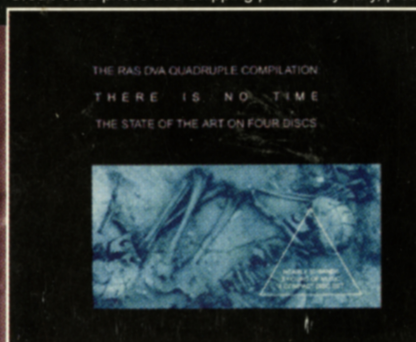
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